



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

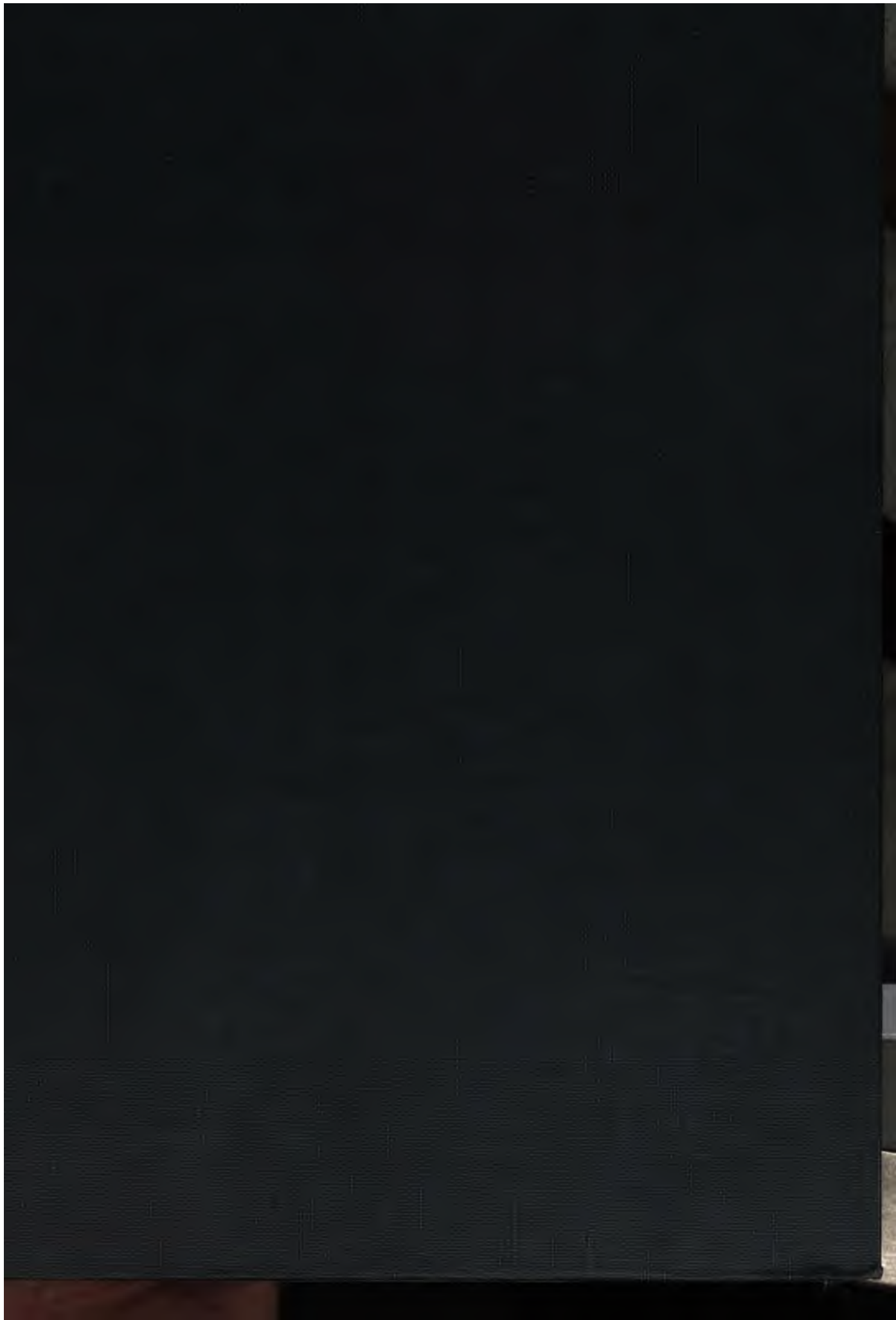
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



5

RBR



302282086P

STATUES, BUSTS,

&c.

AT INCE.

580 -

AN
ACCOUNT
OF THE
STATUES, BUSTS, BASS-RELIEVES,
CINERARY URNS,
AND OTHER ANCIENT MARBLES,
AND PAINTINGS,
AT INCE.

COLLECTED BY H. B.

LIVERPOOL:
PRINTED BY J. M^cCREERY.

1803.



THE following Descriptive Catalogue was written with the sole view of its serving as a kind of interpreter, in order to obviate the daily questions of those visitors who are not much versed in history, or heathen mythology, and was by no means intended to meet the eye of the learned antiquarian, much less that of the public, on account of the many errors and mistakes in it. At the request, however, of several friends, who kindly solicited a copy of it, and who likewise expressed an opinion, that it might be gratifying to the curiosity of virtuosi, to know what genuine remains of antique Sculpture, as well as original Paintings, are preserved in this collection, the owner has (though reluctantly) committed the following sheets to the press; requesting that the intelligent visitors will, as in the lines of the poet,

*“ Be to their faults a little blind,
“ And to their merits ever kind.”*

STATUES.

STATUES.

I. MINERVA,

THE Goddess of Wisdom, of which an owl in her hand is an emblem, as is usual in many ancient statues of her. There appears in this, as in most statues of that Goddess, a peculiar simplicity and dignity of character, with a masculine firmness and composure of countenance. There is also great ease and elegance in the attitude and drapery. The head, which is reckoned very fine, has never been broken off. This statue was for many years very much noticed in the Duke of Lanté's palace at Rome. Proposals for the purchase of it were then made by the king of Sweden, who received for answer, "That the Duke of Lanté did not deal in marbles." Nevertheless, Volpato the engraver, found means to purchase it in a few months afterwards, with the famous vase, now in possession of Lord Cawdor at London.* Both these marbles came soon after into the hands of Mr. Jenkins, from whom this was bought. It was found at Ostia, and is in great preservation.

II.

* That vase has since been bought by the Duke of Bedford, and is now at Wooburn Abbey.

II. DIANA,

The Goddess of Hunting, is here represented in a tucked up dress, with her bow and quiver. This statue has been much admired by the connoisseurs for its spirited attitude and curious hunting dress. The buskins were much noticed at Rome by the artists, and casts taken from them. When this statue was first found, it plainly appeared to have been gilt, by the gold being on it in several parts; from whence it is conjectured to have been formerly an idol of great repute, belonging to some temple. This opinion is strengthened by the face having been struck off, and so broken to pieces, (supposed to have been done in the rage against idolatry) that it was necessary to have it restored; though the back part of the head from the ears was left on the shoulders. The sculpture of this statue is reckoned good; and the parts restored are mostly its own. It was found in the ruins of the Emperor Gordian's villa, and is a fine contrast to the Minerva. Bought for this collection by Mr. Thorpe, from the sculptor Carlo Albacini.

III. THESEUS

Was King of Athens, and one of the most celebrated heroes of antiquity. He was son of Ægeus by Æthra. When he came of age, he was sent by his mother to Athens, with his father's sword and military buskins, as here seen. In his way, he was attacked by the great ruffian Periphatus, whom he slew, and took from him his knotty club, which he always afterwards carried about with him, as here represented. He was made king of Athens, where, on account of his great exploits, he was deified, and a temple was erected to him. This statue is nearly seven feet high, yet appears only the size of life. This is owing to that beautiful symmetry of proportion in all
its

its parts, for which it is so much admired. Mr. Nevey, a noted artist at Rome, whose knowledge of ideal beauty and fine sculpture is much esteemed, prefers this statue to any in the Vatican, that is not in the Cortile. It was found in Adrian's villa, at Tivoli, who, while in Greece, collected many fine statues for that villa, of which this is supposed to be one. It was bought from the Duke of Modena, out of the villa d'Este at Tivoli.

See an account of Theseus in the Appendix, No. I. taken from Plutarch's life of that hero.

IV. JUPITER PACIFICUS.

There is in this statue a grand awfulness and dignity of character, with a deal of mildness, from which it is called Pacificus. It is in the broad style of sculpture, with the chisel marks left visible all over it, as in many fine statues at Rome, viz. in the Laocoon, in the Jupiter of the Ludovici villa, and many others: a proof of the great knowledge of the ancient artists. The head has never been broken off. The beard flows long and neglected, and the countenance expresses majesty. An eagle stands at the feet with expanded wings. The Duke of Arenberg, when at Rome, was a great admirer of this statue; and though quite blind, (occasioned by an accidental shot in the face from Sir William Gordon,) used frequently from a table, to feel it all over with his hands, particularly the muscles of the body, by which means he became a judge of fine sculpture, and took great pleasure in it. This statue, with many other valuable marbles, was found in Adrian's villa. It belonged to the Duke of Modena, and was placed in the saloon of his villa at Tivoli, from whence it was bought.

V. ÆSCULAPIUS.

The Son of Apollo, and God of Medicine. He is mostly represented with a long beard, and majestic countenance ; holding in his hand a staff, round which is wreathed a serpent, which was esteemed sacred to him. Serpents were often used by the ancients in medicine, as vipers are a considerable article in modern physic, and are reckoned the greatest restoratives. This statue is in great preservation, and was for many years a noted one in the villa Mattei, from whence it was bought for the place where it now stands. It is six feet ten inches in height, and is engraved in the first volume of Prince Mattei's marbles.

VI. A ROMAN CONSUL, OR SENATOR,

Is here represented in his tunic and toga, the usual dress of the consuls, which gives an air of dignity and authority. There is a simplicity in the drapery of this statue, much admired ; and a peculiar character in the face. At the feet of it, as in most consular figures, is a cista, or circular chest, with a lock on it, in which the Roman orators were supposed to keep their papers. This statue is in fine Greek marble, and is one of the most entire of any ancient figure known, having only the tip of the nose, and a part of one of the fingers restored. As the consuls were vested with regal authority for one year, and were all noted characters in history, it would render this statue more valuable and interesting, were it ascertained, which consul it represents. It was bought from Prince Mattei with the above Æsculapius, out of his villa, and is engraved in the first volume of his marbles.

VII.

VII. JULIA PIA

Was a lady from Phoenicia, celebrated for her great talents and learning. She came to Rome, and by her personal charms, the emperor Septimius Severus became so enamoured, that he married her, and by her had Caracalla and Geta. She applied much to the study of geometry and astronomy, in which she made such proficiency, that she was mostly represented, as in this statue, in the character of the muse Urania, with a globe in one hand, and a style in the other. This statue displays a beautiful drapery, and elegance in the whole figure. It was bought from the duke of Modena, out of his villa d'Este at Tivoli, where it always attracted the notice of the intelligent antiquarians who visited that place. This statue, as well as most of the marbles of that villa, were collected by cardinal Hippolito, and were mostly found in the ruins of Adrian's villa. As that emperor was two years in Greece, it is supposed they were brought over by him, to ornament his villa, the greater part of them being in fine Greek marble.

VIII. MINERVA.

In the countenance of this statue, there is a peculiar dignity and gravity of character; such as commands respect, and forbids all kind of liberties. In her right hand, she holds a spear, and in her left, a shield, with a Medusa's head on it, as is usual in many of her statues. The simplicity of the drapery, and the gracefulness of the attitude, render it a pleasing figure. Many magnificent temples and statues were dedicated to Minerva in Greece and other countries. This statue originally belonged to Pope Sixtus Quintus, and was bought from his collection in the Negroni villa. It was procured by

B 2

Mr.

Mr. Thorpe for this marble room on account of its size, as a match for the Julia Pia.

See Mr. Thorpe's account of it in the Appendix, No. II.

IX. BITHYNIA.

This was many years a noted statue in the villa d'Este; but it was there called a Cybele, from the turret on the head, in which character it was then restored, and ears of corn put in the hands, as an emblem of fecundity. In this character, prints were engraved from it. By some, it was said to be the identical statue worshipped in the temple at Tivoli; but Visconti, the learned antiquarian at Rome, determined it to be a symbolical figure of a Roman province, which are mostly represented with turrets on their heads, indicating their cities. A Roman standard is placed in the right hand, denoting their subjection to the Roman empire. All this, Visconti seems to prove from ancient medals of that province; it being usual with the Romans to strike medals of their conquered provinces. These medals have each a certain attribute to distinguish each province; thus, Britannia, in the Roman medals, has a figure sitting on a globe on the water; Africa, a figure holding an elephant's tooth; Parthia, with a bow and arrow, at which they were famous. In this statue, the distinguishing attribute is the *Tympanum*, on which the left hand is placed, which Visconti proves by medals to belong to the province Bithynia. This being the only large statue known at Rome of the conquered provinces, great difficulty ensued in procuring a license, as is usual, to take statues away, and considerable fees were paid to effect it. It was bought in a lot with several other marbles, from the duke of Modena. Was found in Adrian's villa.

See Visconti's Dissertation on it in the Appendix, No. III.

X. JUNO.

The Romans mostly represented Juno with a diadem on her head, and veiled from head to foot, in the manner she is here represented. The Roman matrons used this dress, deeming it indecent for married women to leave any part of their body uncovered, but the face; from whence the Juno of the Romans was called *Matrona*. She holds in her hand a pomegranate, probably alluding to the story of the golden apple given by Paris to Venus, in preference to herself. This statue was found in Adrian's villa, and was bought out of the villa d'Este with the above Bithynia. It stands on a curious antique pedestal, on which is a lion devouring a horse, and a man with a hunting spear.

XI. ISIS.

Isis and Osiris were two celebrated deities of the Egyptians, which they worshipped under various forms, and different names. This singular statue, usually called an Isis, is said by the learned antiquarian Visconti, to be an Egyptian priest, or prophet, in the attitude of walking in an Isaical procession, having in its arms a vase of water, which is said to be the mysterious symbol of that goddess who presided over the watery element. This account he attempts to prove from a bass-relief in the Cortile of the Mattei palace at Rome, which represents an Isaical procession, in which a figure, similar to this, is carrying a water pot in the same attitude. That bass-relief is engraved in the *Admiranda Romanorum*, as also in the third volume of Prince Mattei's marbles, *plate XXVI, fig. 2*. This statue is mentioned by Winkelman, who calls it *La Femme Grosse*, or the woman with child; from the protuberance it had, the water pot being broken off, which was the cause of it. The head of this statue was formerly wanting, and a head of a Sabina was very injudiciously placed on it,

in

in which character it is engraved, and so called in the *Marmora Matteiana*, a work in three volumes of that prince's marbles. It was bought out of the villa Mattei. The simplicity of the style of sculpture indicates it to be Etruscan, or perhaps the work of some Greek artist, being in fine Greek marble.

It stands on a pedestal which came out of the Giustiniani villa, and which is singular, on account of the lion having the *Bulla Aurea* hung round his neck, as usually worn by the noble youths of ancient Rome.

See Visconti's Dissertation on this statue in the Appendix, No. IV.

XII. APOLLO

Is here represented in the bloom of youth, with flowing hair, of a handsome shape, and in an elegant attitude. In his hands he holds a lyre, as usual in many of his statues. They are mostly of fine sculpture, and the ancients seem to have been partial in the execution of them. Witness the *Apollo Belvidere*; the *Apollo on mount Actium*, which was of such an immense size, that it was seen a long way at sea, and was a mark by which the mariners steered their vessels. The famous *Colossus* of him at Rhodes, was one of the seven wonders of the world. Statues and temples were erected to him in Egypt, Greece, Italy, &c. His oracles were famous at Delphi, and other places. This statue was bought from prince Mattei, and is engraved in the first volume of his marbles.

XIII. MINERVA,

The Goddess of Wisdom, War, and all the liberal Arts. No statues have so much ideal beauty, and dignity of character, as those of *Minerva*. Most of the ancient heads of this Goddess are very fine,
though

though she is represented in various characters. She has usually a helmet on her head, and in one hand a spear, which gives her statues a graceful attitude. This was bought with the above, out of the Mattei villa, and is engraved in the first volume of that prince's marbles; but it is there restored in a very different manner.

XIV. BACCHUS.

This elegant figure of Bacchus has had the misfortune of the body being broken in two, which, though it lessens the value of the statue, does not in the least diminish its beauty. He holds a pitcher in his hand. His hair is flowing, and ornamented with grapes. There is a peculiar softness and effeminacy in this, as in most statues and heads of Bacchus. He is usually represented in the bloom of youth, with an elegant form. He was a great warrior and legislator, and was called the handsome God. This was bought from prince Mattei, and is engraved in the first volume of his marbles.

See an account of Bacchus, from a manuscript of Walter Green, D. M. in the Appendix, No. V.

XV. A BACCHANTE.

The Bacchantes were priestesses or attendants on Bacchus; women of loose character; who were employed in the celebration of the orgies, or Bacchanalian festivals, and used wild musical instruments, such as the Crotalos, in their hands, with which they produced a rustic kind of music. They went almost naked, with garlands of joy, and dishevelled hair; such are the elegant figures, dancing in a spirited attitude round a statue of Bacchus in the large picture by Sebastian Ricci. This statue is in good preservation. The head is its own, and is ornamented with grapes and vine leaves.

It

It was found in Adrian's villa, and bought by Mr. Thorpe for this collection.

XVI. ANCHYRHOE.

The Nymph Anchyrhoe, in ancient mythology, was daughter of the river Nile, and mother of a numerous offspring. This statue was formerly called a Hebe, or Goddess of youth. When it was removed from the place in the villa d'Este, where it had stood for many years, on the plinth of it, was discovered its real name, viz. Anchyrhoe, which had been long covered with mortar. The letters on the plinth are well formed; a proof of their genuine antiquity under the Antonine emperors. Anchyrhoe is here represented, crowned with a Lotus, and gracefully smiling at a small vase she holds up in her left hand; while with the other, she gathers up her drapery in the attitude of walking. The character and attitude of this figure are thought by Visconti and other connoisseurs, to be very beautiful. It was found in Adrian's villa; and was for many years a noted statue in the villa d'Este. Bought from the duke of Modena.

See Visconti's account of it in his third volume of the Vatican Museum, page 73.

See Mr. Thorpe's Dissertation on it in the Appendix, No. VI. taken from Museum Clementinum.

XVII. PSYCHE.

This very graceful figure of modern sculpture, is the work of Canova, a Venetian sculptor at Rome, universally allowed to be the first in his profession. Psyche is here contemplating a butterfly, an emblem of the human soul. She holds it by the wings, while it rests on the palm of her hand, horizontally open. With one arm, she

she holds up her drapery, while part of it is very judiciously let fall to the ground, in order to form a support to the statue. In the head, there is a fine simplicity of character, and a graceful bending forward, as in contemplation. Psyche is mostly in antique marbles represented with the expanded wings of a butterfly, as in that beautiful group in the Capitol at Rome.

See an account of Psyche from Bryant, v. ii, p. 386; in the Appendix, No. VII.

XVIII. CERES.

The mother of Proserpine, and Goddess of Corn and Harvest. Sicily, that most fertile country, was supposed to be her favorite retreat; where she had yearly sacrifices offered to her. She was there the same as the Isis of the Egyptians; and both were worshipped, as being the supposed mothers, or causes of plenty. Ceres is mostly represented with ears of corn, either in her hand, or in a garland on her head. The drapery and sculpture of this statue are good. The head has been broken off, but by the parts exactly fitting each other, it appears plainly to be its own head. It was found in some ruins a little way out of Rome, and was bought from a noted sculptor, Antonio d'Este. There are many beautiful statues of this Goddess in Italy.

XIX. URANIA.

Was one of the nine Muses, and presided over Astronomy; for which reason, she is here represented with a globe in one hand, and a style, or pen, in the other. This statue is wrought in beautiful alabaster, which is said to come from Monte Circello, where Circe was supposed to reside. It was found in the river Marana in Agro

C

Romano,

Romano, no great way from the Tiber ; and was bought from Coketto, a noted dealer in antiquities. It was restored by Antonio d'Este.

XX. VENUS VICTRIX.

So called from a figure of Victory, placed on a patera on the hand: which device was suggested by Visconti, the antiquarian. The Venus Victrix in the Florentine Gallery is restored in the same manner. This gives the statue a graceful attitude, and renders it a spirited figure. The sculpture of it is reckoned very good. The head has been unluckily broken off, but is undoubtedly its own, as all the parts exactly fit. The head-dress and plaited under-vest are singular. It was bought in a lot from prince Mattei at Rome, and is engraved in the first volume of his marbles: but it is there restored in the character of a Bacchante.

XXI. HYGEIA.

Is said to be the daughter of Æsculapius, and the Goddess of health. She is mostly represented as a young woman, holding a serpent in one hand, and a cup in the other, out of which the serpent is sometimes drinking. She was in great veneration among the ancients. Some authors pretend she is the same as Minerva. This was bought from the sculptor Cavaceppi.

XXII. VERTUMNUS.

Was a Déity amongst the Romans, who presided over gardens and the fruits of the earth; for which reason, he is usually represented, as here, loaded with fruit and flowers. He has often a cornucopia in his

his hand, as an emblem of plenty. To him were made frequent offerings and sacrifices. It is not known where this statue was found.

XXIII. MELPOMENE.

One of the nine Muses, and presided over tragedy. She is mostly represented, as here, holding a tragic mask, sometimes with a dagger in her hand. This statue is noted for its fine attitude. One similar to this, but as large as life, is to be seen in the Vatican museum. Horace dedicates one of his finest odes to this Muse, as the patroness of lyric poetry. Bought from the sculptor Cavaceppi.

XXIV. MARCELLUS.

A famous Roman general, who by his valour obtained many signal victories over the Gauls, Carthaginians, and other nations. He was banished by Cæsar, but was afterwards recalled at the request of the senate. Cicero undertook his defence in that eloquent oration, *Pro Marcello*. This statue is called a Marcellus, from the great resemblance it bears to a head of that general at Rome. It is in good preservation, and is esteemed by the artists a good figure. It was found in some ruins near the Campo Vaccino.

XXV. PARIS.

By the account from ancient history, he was son of Priam, king of Troy. On account of some predictions of Hecuba, his mother, he was exposed on Mount Ida, but was found and educated by the shepherds. When grown up, he was so handsome a figure, and of so genteel a behaviour, that he was appointed to judge the prize of beauty; and he gave the golden apple in his hand to Venus. He

made an elopement with Helen, wife of Menelaus, by which he caused the Trojan war, and the ruin of Troy. This statue is in curious Pavonezzo marble. The head and hands are of white statuary, and are inserted. This and the following statue were bought from Antonio d'Este.

XXVI. A SHEPHERD.

This may probably be another statue of Paris, who was bred up by the shepherds, and is a good companion to the other, being in the same kind of marble. By his side is his Dog, with which he defended his flocks against the wild beasts, in which he gave great proofs of his courage.

XXVII. ISIS.

This elegant figure is in fine Greek marble. It is called also an Egyptian priestess, or rather an emblematical figure of the river Nile. In one hand she holds a sistrum, an instrument used in their processions and festivals at the overflowing of that river, which was always the cause of plenty, and of great rejoicings; in the other hand, she holds a water pot, which denotes the fullness of the Nile. This statue is in great preservation, and the head has never been broken off. It is ornamented with a lotus, an emblem of fecundity. Bought from prince Mattei, and engraved in the first volume of his marbles.

See a farther account of this statue in the Appendix, No. VIII.

XXVIII. SPES ETRUSCA.

The drapery of this statue is very singular, being a thin light vest,

vest, which, with one hand, she appears to hold up, that she may more easily move forward ; while the other presents either the lotus flower, a symbol of delight, or the blossom of fruit, to signify hope of any thing desirable. The epithet *Etrusca*, regards only the style of sculpture peculiar to the Etruscans. By some ingenious mythologists, it is called an *Isis*, the same as the *Isis* and *Osiris* of the Egyptians. This they pretend to prove from the lotus in the hand, being an emblem of generation. Such emblematical figures are in much esteem with the virtuosi. It appears by *Admeti*, that there was a temple erected in *Via Prænestina* to the Goddess of Hope, at which they sacrificed.

XXIX. ÆSCULAPIUS.

He was the tutelar God of Physic, and is here represented with his usual attribute ; viz. a staff, round which is wreathed a serpent. His character is always venerable and awful, with a large beard, and much in the style of *Jupiter*. This was found a little way out of one of the gates at Rome, and was bought from the sculptor *Cavaceppi*. The head is its own, never broken off.

XXX. MERCURY.

No Deity has been so often represented in marble, and in such a variety of characters, as *Mercury*. He was much worshipped in Greece, Egypt, and Italy. The Roman merchants yearly celebrated a festival, on the 18th of May, in honor of *Mercury* ; from whence it is conjectured, that there were several heroes of that name, as some ancient authors relate. He is mostly represented with his caduceus, petasus, and talaria, or with wings to his feet and on his head, as messenger of the Gods. He was the patron of travellers and shepherds.

herds. He not only presided over merchants and orators, but was also the God of thieves and pick-pockets; for which reason he is often represented with a purse in his hand. He robbed Neptune of his trident, Venus of her girdle, Mars of his sword, Jupiter of his sceptre, &c. He was the inventor of the lyre and its seven strings; and is here represented with a tortoise-shell, having first used it in producing lyric notes. His caduceus was used in conducting souls to the infernal regions. There are many other fabulous stories of him. This statue was bought from the duke of Modena, and came out of the Villa d'Este.

XXXI. MERCURY

Appears here in the character of the God, or patron of robbers, in a smaller size, with a purse in his hand. He is without his petasus or winged cap; but has on his talaria, or winged buskins. The sculpture of this figure is good, and expresses great archness and selfishness in that roguish deity. Bought by Mr. Thorpe for this collection.

XXXII. AN AMORINO.

This is called a Genius of the Sea. By the quinces it bears, (which was a fruit sacred to Venus) it seems to have been intended for an emblematical figure of love. The dolphin on one side, which was also a favorite of Venus, denotes the same. Some antiquarians call it a symbolical figure of generation, from the active and passive powers being expressed in it; viz. that of *fire*, signified by the quinces; and of *water*, by the dolphin. This curious little statue is in great preservation; the head never broken off. It was bought

bought out of the Mattei villa, and is engraved in the first volume of those marbles.

XXXIII. BOY AND SWAN.

This beautiful little group seems also emblematical of love; the swan being the favorite bird of Venus, and the boy, an Amorino. Some mythologists look on the Swan as Jupiter, into which bird he transformed himself; and they call it Jupiter and Ganymedes, who was a beautiful youth of Phrygia, taken up to Heaven by Jupiter. The attitudes in this group are very graceful, and much admired by the connoisseurs. This appears to have been a favorite subject of the ancients; and is one of the mythologic compositions most frequently repeated in marbles, bass-relieves, gems, &c. It was bought out of a temple in the gardens of the villa d'Este, from the duke of Modena.

XXXIV. MERCURY.

This figure of Mercury, though in a size much smaller than the two preceding, is not without its merit. He is here represented with his caduceus, which he received from Apollo; also with a ram, and a purse in his hand, with his petasus on his head, his usual attributes. His adroitness and alertness in whatever he undertook, recommended him to the notice of the Gods; and Jupiter took him for his messenger, interpreter, and cupbearer. He is often represented sitting on a ram; as in that beautiful antique statue, large as life, sold to count Potoski, which was intended for this collection. This was bought in a lot from the Capponi palace.

XXXV.

XXXV. HYGEIA.

This small figure, called Hygeia, daughter of Æsculapius, holds in one hand a patera, and in the other a serpent, as she is often seen. Few personages have been so often repeated in sculpture as Æsculapius and his daughter. In remote times they were so famous for their skill in medicine, and were said to have restored so many to health, and even some to life, that they were deified for it, and were held in great veneration.

XXXVI. A CONSULAR FIGURE.

This curious little statue holds a bird in its arms, as some other figures of the same kind do; but the meaning of it is not satisfactorily explained. This kind of drapery is peculiar to the consuls; for which reason it is so called. It was bought out of the villa Mattei, and is engraved in the first volume of those marbles.

XXXVII. DIANA.

This small spirited figure of Diana, wears a tucked-up dress, so well adapted to her character and sports. She holds in one hand her bow, and in the other an arrow. It was found in some ruins near the Palatine hill in Rome.

XXXVIII. A BACCHANTE.

This figure is so called, from the pitcher in the hand, and the dress, which is usual in Bacchanalian statues. It is remarkable for the manner in which it holds its hand up to its breast.

XXXIX.

XXXIX. SILVANUS,

Was a rural Deity, supposed to preside over limits, gardens, and fruit. According to fabulous history, he was son of an Italian shepherdess, by a goat. He holds in his arms the branch of a tree, said to be the cypress. The head of this statue is its own, never broken off. It is more remarkable for the singularity of the character than the fineness of the sculpture.

XL. A BOY.

He holds a bird in his hand, with which he seems much pleased. This small statue and its companion, are copies from two beautiful antique figures in the Borghese villa at Rome. There are also duplicates of these antique figures in the Barbarini palace.

XLI. A GIRL.

She holds in her hand the nest from which the boy has taken the bird, and appears crying at the loss of it. Both these copies are the work of Antonio d'Este, under the direction of that ancient sculptor Canova.

XLII. VENUS.

This is called Venus Callipiges, or Bellefesse, from certain supposed beauties in the hinder parts, and from the stale story of a dispute between two girls. It is a copy from the beautiful original, which was lately in the Farnese palace at Rome; and which belonged to the king of Naples, who has since removed it to Naples, with many other valuable ancient marbles.

D

XLIII.

XLIII. APOLLO.

This is copied from a noted statue in the Florentine gallery, which is much admired by the connoisseurs for its fine symmetry and attitude. This, with the above statue of Venus, and the two following, was bought in London at a sale by Christie.

XLIV. ISIS.

This is a copy from a beautiful statue of Isis in the Capitol at Rome. The drapery and character of the original are very fine ; as may be easily discerned by this copy. There is also an Isis very similar to this, in the Barbarini palace. The Isises are often called Egyptian priestesses, and stand in a peculiar manner with one foot before the other. The worship of Isis was universal in Egypt, and is supposed to allude to the fecundity occasioned by the overflowing of the river Nile, which is symbolized by the lotus on the head of this statue, and the pitcher in the hand.

XLV. PYTHAGORAS.

This is also a copy from a fine statue of that celebrated philosopher in the Capitol at Rome. The great merit of this statue consists, in representing so well the great ease of the drapery, and the venerable character of the original. Pythagoras died, aged ninety, four hundred and ninety-seven years before the Christian Æra ; and was one of the greatest philosophers of the ancients. He held, and taught the belief of an Almighty God, or ruler of the world. He also, with his followers, taught the doctrine of metempsychosis, or transmigration of the soul. He pretended to remember, and to mention different bodies he had animated : He held, that the sun
was

was the centre of the universe ; which at that time was thought chimerical. He had many admirers and followers of his doctrine.

XLVI. CERES.

This small figure is a copy from the original in the Capitol at Rome. It holds in the right hand, some ears of corn, the emblem of that Goddess. Ceres was the Isis of the Sicilians, as Cybele was of the Romans ; and was worshipped as the great protector of the harvest, and patron of fecundity. Sicily, in all ages, was reckoned the great granary of Italy.

XLVII. THE DYING GLADIATOR.

There are few statues at Rome more admired, than the celebrated figure of the Dying Gladiator, which is said to be now carried away by the French. The original is as large as life ; but this copy is only half size. There is a wonderful expression of grief in the Gladiator, at his being overcome. On the plinth lie several things, the use or meaning of which seems not well understood. The marble of this copy is remarkably fine, without either speck or blemish. It is the work of Antonio d'Este, under the direction of Canova, who formed the model for it.

XLVIII. CLEOPATRA.

A copy from that large beautiful statue of Cleopatra, formerly in the villa Medici, but lately taken to Florence by the grand duke of Tuscany. It was remarkable for the great ease and elegance of drapery. Cleopatra was queen of Egypt, and daughter of Ptolemy, By her great charms and artifices, Anthony became so enamoured

of her, that he married her, which occasioned his ruin, by a war with Augustus, in which he was defeated. Cleopatra, to avoid falling into the hands of her conqueror, destroyed herself by the bite of an asp ; which is the reason of an asp on her arm.

XLIX. A PHILOSOPHER.

This is a fine contemplative figure of a Philosopher. It is much admired for its great expression, and the easy manner in which the head rests on the hand. It is in great preservation ; and the limbs are plainly seen through the drapery, as is usual in fine draped figures. This was bought from Mr. Jenkins, at Rome, in 1777, much recommended by a friend ; and was the first piece of ancient marble bought for this collection.

L. TRAJAN.

This small sitting figure of Trajan, was bought as a companion to the above. It has strong traits of that emperor's character. Trajan succeeded Nerva, with great rejoicings of the people ; and reigned nineteen years with great applause. He was almost the only Roman emperor who was not a tyrant, and who died a natural death. This statue was found in Monte Mario, and was bought from Antonio d'Este.

LI. PLUTO,

Is here represented as God of the infernal regions, with his hand on his dog Cerberus with three heads, which, as the poets feign, was stationed at the entrance of Hell, as a watchful keeper, to prevent the souls of the dead from escaping from their confinement, and hinder

der the living from entering. Pluto has an awful character, and here he is remarkable for particular attributes, having a snake round the head of Cerberus, with the olive branches round his own head.

LII. APOLLO,

Sitting on a rock, and striking the lyre with great life and spirit. He was said to be the inventor of music. The lizard on the stone, characterizes him here for Apollo Sauromatos. This figure was bought in a lot out of the Mattei villa, and is engraved in his books of marbles.

LIII. A FISHERMAN.

The great ease of this figure, sitting on a rock, and the manner of holding the fishing-rod, is much noticed by the connoisseurs. The expression of eagerness is also very spirited. The basket of fish by his side denotes his occupation. Bought out of the Capponi palace.

LIV. FORTUNA NAVALIS.

This figure holds in one hand a rudder, and in the other a cornucopia, from whence it is called Fortuna Navalis, or the Goddess of commerce, plenty, and riches. All such Goddesses are held in great veneration amongst the ancients. It was bought in a lot out of the Borroni villa.

LV. PLUTO,

Is here sitting in his chair, as usual, with his dog Cerberus by his side, much in the same attitude as the other. His awful countenance,
and

and the great preservation it is in, make it a valuable figure. This was bought from the sculptor Cavaceppi.

LVI. CYBELE.

This mythological figure of Cybele, or as some call it, a priestess of Vesta, has a flowing head-dress, with a bull on one side, and a sow on the other, which are always emblems of fecundity, and held in great veneration. She holds, as usual, in her hand a patera. Cybele was wife of Saturn, and said to be the mother of the Gods. She is generally represented as a robust woman, far advanced in pregnancy, to intimate the fecundity of the earth. Her head is often crowned with oak leaves, and often with a turret. It was bought from prince Mattei, and is engraved in the first volume of his marbles, under the title of *Sacerdos Veneris Sacrificans*.

LVII. A FAUN AND GOAT.

The sculpture of this group is much admired by connoisseurs; and the attitude of the faun, holding up the grapes, is thought very easy and natural. It was bought out of the Capponi palace.

LVIII. AN EGYPTIAN IDOL, MALE.

This small figure is carved in basalte, a kind of volcanic production, much used by the ancients in this sort of idols. In the Capitol, and Albani villa at Rome, are several large idols of this kind of matter. They are singular in their attitude, standing with one foot before the other. As they all come from Egypt, they are rare, and much sought after by the antiquarians.

LIX.

LIX. AN EGYPTIAN IDOL, FEMALE.

This is another small figure, of the same kind as the above. They mostly hold an odd sort of an instrument in one hand, the meaning of which is not well known.

LX. MERCURY.

Mercury is here represented in bronze, standing with one foot on the wind, in the attitude of mounting into the air. In the body of this, there is a light kind of spring, in which the muscles of the body are well expressed. By some, it has been thought to be a copy from that elegant figure of Mercury in the Florentine gallery, which is considerably larger. This holds in his left hand his caduceus, in the same manner as that at Florence; but the head and cap are quite different. It is judged to be the work of John de Bologna, a very eminent artist. The whole of the body is finely wrought; and the attitude is much admired by the connoisseurs. It stands on a curious pedestal, in which is fixed a fine draped fragment in porphyry.

LXI. BACCHUS.

This figure in bronze, is in the common style of other statues of Bacchus, with a vase in one hand, and grapes in the other. It is said to be antique, and appears to have merit.

LXII. VENUS.

This also in bronze is reckoned a good *cinquecento* piece, as such are called, which were cast some centuries ago, or in the time of Michael Angelo; which works are in much esteem.

LXIII.

LXIII. ADONIS.

This bronze figure is also said to be of the school of Michael Angelo, formed from his own design. It is esteemed by the artists a beautiful figure. This and the above two were collected by Mr. Thorpe.

LXIV. LIVIA.

She was the wife of Augustus, and had the character of a wicked and cruel woman. This is modern, and has no great merit. Bought in London.

LXV. A CARIATIDES.

Cariatides are used as elegant columns to support the entablature of buildings, chimney-pieces, &c. This and the following one are in terra cotta, modelled by Cavaceppi, from those beautiful figures which support the pediment of a portico, at a temple in the Albani villa. Mr. Townly has in his collection an elegant figure of this kind, which from certain emblems, is now called an Isis.

LXVI. A CARIATIDES.

This is another figure of the same sort, modelled in terra cotta, or burnt clay. They were both bought from Cavaceppi.

LXVII. A CAPTIVE SLAVE.

This and the following figure are models in terra cotta, of two
noted

noted antique statues, which were lately in the Farnese palace at Rome, but are now removed to Naples.

LXVIII. A CAPTIVE SLAVE.

This is a companion to the above ; there is a kind of expression in these two figures, strongly indicative of their condition: the originals are much admired. These were bought of the sculptor Pacetti.

LXIX. MENANDER.

This sitting figure in terra cotta, was modelled by Cavaceppi, from one of those two celebrated antique statues which formerly stood, and were much noticed, in the Negroni villa, where they were for many years called two Roman Consuls, Marius and Sylla. When Mr. Jenkins bought that collection, their names were discovered on them. They were then found to be statues of two celebrated Poets of Greece, who lived 342 years before the Christian æra. There remain some fragments of this poet's works, from which it appears that Terence copied, and probably translated a deal from him. These two statues were once intended for the prince of Wales, but were afterwards purchased by the late Pope, and are now in the Vatican Museum.

LXX. POSIDIPPUS.

A model of the other Grecian poet. Both these figures are more remarkable for the great ease they sit in, than for the fineness of the sculpture. They are both modelled by Cavaceppi, and allowed to be well executed. Plutarch mentions Menander, and gives him the preference to any of the Greek comic Poets.

E

LXXI.

LXXI. ZENO.

This was modelled from that well known statue of Zeno in the Capitol at Rome, on account of one of the original hands belonging to it being in this collection. The statue is restored with a modern hand, holding a scroll, as in the model, but in a very different manner from the original : this is plainly seen by a mark on the antique body, where the hand rested. The antique hand is so full of truth, and so exactly like the other, that no one can doubt of its being the fellow hand. Zeno was a great philosopher, founder of the Stoics, a system of strict morality. He lived about 800 years before the Christian æra, and died in great repute at the age of 98. The hand, as well as the statue, was found at Nettuno, near the ancient Ostium.

LXXII. A SLEEPING CUPID.

There is great ease and elegance in the attitude in which this small figure rests. On the plinth is a butterfly, an emblem of Psyche,

LXXIII. BACCHUS.

This statue has been much injured in the colour, by lying so many centuries under ground. It has suffered also much, by the head and limbs being broken off by various accidents. The middle part of each arm is restored ; but the head, the hands, and feet, are its own, and are fitted so well together, as to render it a very graceful and elegant figure. The duke of Arenberg was a great admirer of this statue ; and though blind, took great pleasure in feeling the different parts of it ; by means of which, with this and other statues, he became

became a judge of sculpture. It was bought from the widow of La Picola, who was keeper of the Capitol.

LXXIV. THALIA.

She is mostly represented, as here, with a shepherd's crook in one hand, and a mask in the other, being the Muse of pastoral and comic poetry. She is supposed also to preside over festivals. The drapery of this figure is good, and in great preservation in every part. The head is modern, but well adapted to the character. It was bought in a lot with the group of the Hermaphrodite and Satyr, from La Picola's widow.

LXXV. A SATYR AND HERMAPHRODITE.

This, as a group, is esteemed by the connoisseurs, to be one of the finest specimens of ancient sculpture known to exist. It is Grecian sculpture, and on the plinth is the artist's name in Greek, ΒΟΥΠΑΛΟΣ ΕΠΟΙΕΙ. *Boupalos Fecit.* This enhances the value of the group, as such names of ancient Greek artists never fail to do. This is esteemed not only a master-piece of art, but it is in much greater preservation than any such groups which are known. Both the heads are its own, and have never been broken off; a leg and an arm are the only two parts which have suffered by time; and one, if not both, belongs to the group. Satyrs are usually represented, though not so in this group, with the feet and legs of a goat, and with upright ears: they were mostly lascivious attendants of Bacchus. Hermaphroditus was a son of Venus and Mercury, of whom a nymph was so enamoured, that, as mythologists relate, they became one body, and preserved the characters of both sexes. See *Ovid's Meta.* b. iv. At the death of La Picola, this group becoming

ing the joint property of his widow and others, they were obliged to sell it. Before that, La Picola, who was keeper of the Capitol, asked such an extravagant price for it, that, considering also the indelicacy of the subject, it was not sold for many years. This subject has been often repeated by the ancients, in marbles, gems, &c.

LXXVI. APOLLO.

He is here represented with a belt. There is great merit in the sculpture of the body, and the attitude is fine; but it has suffered much from the various accidents of time.

LXXVII. AN EGYPTIAN IDOL.

This very singular figure in form of a bird, came from Egypt, where it was worshipped. There are many strange figures of this kind in the Capitol and Albani villa at Rome. It is in black basalte, which is a volcanic matter. On it are several hieroglyphics, which were emblems, or symbolical figures, used by the ancient Egyptians to conceal their secrets in theology, but which are not understood. The figures were often used to express real characters, as a lion is an emblem of strength, a bullock of agriculture, a sphinx of subtilty, &c. This was found in some ruins near the church called Madona della Vitoria, where the Hermaphrodite group was found. It belonged to La Picola, but was bought from Gionelli the sculptor, at Nerva's Forum in Rome.

LXXVIII. CYNOCEPHALUS.

This is another Egyptian idol, in form of a baboon. It is a wonderful specimen of what absurd objects were formerly in veneration,

ration with the Egyptians. The antiquarians call it the Osiris of the Egyptians, in its generative capacity. There is great variety of such figures, equally absurd, in the museums in Italy. Montfaucon, in his second volume of the supplement, exhibits many curious figures of a cat, which was in great veneration with those people. This is in a kind of grey spotted marble, said to be of volcanic production. Under these strange figures, various mysteries are supposed to be contained, and a deal of erudition has been displayed on them. This was bought out of the Mattei villa, and is engraved in the second volume of that prince's marbles.

LXXIX. AN EGYPTIAN IDOL.

This is another of the same kind of idols in form of a bird. It is in grey basalte, and came from Egypt. Such idols are very rare, and are much sought after by the virtuosi.

LXXX. ISIS.

This curious antique statue was evidently an Isis of the Egyptians, as appears from the drapery usual to those figures, and from the attitude which it stands in, with one foot before the other. It is singular in holding to its breast, what appears to be corn, or some kind of fruit, which is an emblem of fecundity, in which character these figures are mostly represented. It is in good preservation; and bought in a lot out of the Capponi palace.

LXXXI. THESEUS.

This was copied at the request of a noted artist in Rome, with intention of placing it in his study, he being a great admirer of the original.

original. Soon after it was finished, he was obliged to leave Rome, when Mr. Thorpe bought it for this collection. It is nearly half size of the original, and the marble without speck or flaw.

LXXXII. TRAJAN.

This statue of Trajan, in terra cotta, was modelled and gilt, to be placed on that interesting painted pillar in the marble room. It was modelled from the original statue, which formerly stood on that venerable piece of antiquity, Trajan's column, in Rome, which represents in bass-relief, the principal exploits of Trajan in his wars. The figures on it are nearly the size of life, and are many thousands in number. It is allowed to be the finest monument of antiquity now extant. It has a stair case in the middle, and is in height one hundred and forty-four feet. It is all of statuary marble, and the size of the stones immense.

LXXXIII. A MADONA.

This is a model in terra cotta, by that great artist Canova. He modelled it for his particular friend Mr. Thorpe, and took great pains in the execution. The drapery and attitude are much admired.

LXXXIV. SILVANUS.

That rural Deity, is here represented in a kind of a little chapel, with his usual symbols, a pruning knife, &c. The inscription on it

SIL. SAL. CELI. CORTOS. ET. HERM.

is read thus,

SILVANO. SALVATARI. CELII. CHORTOS. ET. HERMES.

Cortos

Cortos and Hermes, two freemen of the Celian family, conjointly dedicated this *ædícula*, or little chapel, to Silvanus, for the protection and safety of their gardens and fields. The Latin word *ædícula*, means also a shrine, or cell.

LXXXV. TYGRESS COUCHANTE.

This is in grey spotted granite, which is so hard, that tools will scarcely touch it, which makes the repairs very expensive. In the River-Room, (so called from two large figures in it, representing the Nile and Tiber) of the Vatican museum, are two figures, similar to this, in the same attitude and in the same kind of marble. It was found, with the two Egyptian pots, in a vineyard near the Porto Portese.

LXXXVI. A COCK.

This antique figure is very spirited in its attitude, and the feathers finely wrought. It is the only one of this sort known, except that in the Vatican museum. It is generally thought this cock originally belonged to some statue of Mercury, who is often represented with a cock, as the emblem of vigilance.

LXXXVII. A HARE.

This was bought in a lot from the villa d'Este, but has no particular merit.

LXXXVIII. A CHIMERA.

The ancients appear to have been partial in carving such winged quadrupeds,

quadrupeds, the meaning of which is now perhaps not understood. This was bought out of the Borrioni villa.

LXXXIX. AN ARMED SOLDIER.

Singular on account of his arms and attitude. Bought out of the Borrioni villa.

BUSTS

BUSTS.

BUSTS.

XC. ADRIAN.

THE portraits of the Roman emperors are well known and ascertained from their medals and ancient busts. This bears a strong resemblance to Adrian, and is said to be very characteristic of him. He was a man of learning, and very active. He was two years in Greece, where he collected many Grecian statues, and other sculpture, to ornament his villa at Tivoli; a wonderful place both for extent and curiosities. It was about three miles long, and a mile in breadth. It contained a variety of buildings, temples, theatres, circuses, baths, porticos, &c. in great taste, but barbarous hands, and all-devouring time, have left few remains of them. Many of the finest statues at Rome were found here; viz. the Flora, the Antinous, the Centaurs, the Egyptian idols in the Capitol, the elegant basin of water, with four pigeons on its edge, &c. by which it appears to have been the finest villa of the ancients. Adrian came over to England, which he conquered; and built that famous wall in the north, eighty miles long, to defend the Britons from the incursions of the Scotch. The sculpture of this bust is esteemed very fine, and very expressive of that emperor. The chalmys, or sort of scarf, hanging on his shoul-

F

der,

der, is very ornamental. This was bought out of the Mattei villa, and is engraved in the second volume of that prince's marbles.

XCI. SEPTIMIUS SEVERUS.

That emperor appears in this bust in a most ungracious, wicked character. He was extremely cruel, and attained the throne by the murder of Pertinax. It was said of him that he never did an act of humanity, or forgave a fault, though renowned for his military talents. This emperor and Adrian, are the only two Roman emperors noted in our history, for having been in England, and having built that prodigious wall, the remains of which are yet extant. This emperor came to subdue Britain, which had revolted. He died at York, after an excess of eating, in the 211th year of the Christian æra, in the sixty-sixth year of his age, after a reign of seventeen years. This bust was also bought from prince Mattei, and is engraved in the second volume of his marbles.

XCII. SALVIUS OTHO,

This head of that handsome emperor, is in fine Greek marble, and has been much noticed by the connoisseurs for its beauty and delicacy as a portrait. The head is well adapted to the bust, which is of excellent sculpture. The heads of Otho are very scarce, both in marble and medals, which makes this a valuable acquisition. Visconti, Venuti, and Amadizzi, always maintained this to be a real head of Otho. He became emperor by the assassination of Galba. He was afterwards defeated in a general engagement with Vitellius; and seeing no hopes of supporting himself on the throne, he stabbed himself, in the thirty-seventh year of his age, after a
reign

reign of about three months. This bust was bought from prince Mattei, and is engraved in the second volume of his marbles.

XCIII. CLAUDIUS ALBINUS.

This is esteemed a good portrait of that emperor. It is very entire, and bears a strong resemblance to that head of him in the Capitol at Rome. He was a competitor with Septimius Severus for the throne, and while he was in Gaul, assumed the title of emperor; but was murdered at Lyons. This was bought in a lot out of the Mattei villa, and is engraved in the second volume of those marbles.

XCIV. CICERO.

The heads, or portraits of that great man are not well ascertained, though there are many busts and statues of him. What is called a Cicero in the Pomfret collection at Oxford, has not its own head, and may as properly be called any other personage. This is called a Cicero from the great resemblance it bears to a noted bust, so called, in the Capitol at Rome. The drapery of it is of that kind usual in consular figures, from whence some have called it a consul, or senator in his robes. It is however a bust, much esteemed by the virtuosi. It was found in some ruins in Rome, by an adventurer in Cavas, from whom it was bought.

XCV. APOLLO.

In most heads of Apollo, as in this, there is a peculiar grace and dignity, by which they are well known. Nothing can be more excellent in that kind of beauty, than the head of the Apollo of the Belvedere. The hair of this is dressed in a singular manner, forming a

kind of diadem, as in that head of Apollo in the Capitol. In the features there is a mixture of female grace and softness.

XCVI. A MUSE.

It seems uncertain what this bust represents. It is called a Muse, from the chasteness of the drapery, being the manner in which the Muses are often represented. There is one so called in the Vatican museum, with its hands covered in this manner. This formerly stood in the Barbarini palace. Bought from Cavaceppi.

XCVII. AUGUSTUS CÆSAR.

This is a fine portrait of that eminent emperor. It is in a good style of sculpture, and is allowed to be much superior to that of him in the Capitol at Rome. There is in it a spirit and dignity of character very striking. Augustus was distinguished as a man of learning in Greek and other languages. He was the author of several works, all of which have been lost. He died at Nola, in the seventy-sixth year of his age, after a reign of fifty-seven years. This bust was bought from Volpato, who found it in one of his Cavas.

XCVIII. VESPASIAN.

This is a real portrait, in a colossal size, of that great emperor; and is esteemed a valuable bust. It stands on a beautiful pillar of Cippoline marble, which was bought from Volpato. Vespasian was a great encourager of learning and merit. He laid siege to Jerusalem, which was destroyed by his son Titus. He died in the 79th year of the Christian æra, aged seventy, having been a great prince both in peace and war. Bought from Volpato.

XCIX.

XCIX. JUPITER SERAPIS.

Serapis, or the Osiris of the Egyptians, was the divinity they chiefly worshipped, as the promoter or cause of plenty. Jupiter is here in character of the sun, with rays of light, which produces vegetation and plenty; whence, in this character, he is called Serapis. The modius on his head, (which is a measure of about half a bushel, used for corn by the ancients) is an emblem of fecundity. Cybele has also often on the head, a modius for the same reason. The above account agrees with an ancient inscription, *Jovi Soli Invicto Serapidi*. This head has great awfulness of character. It is a copy by Jos. Angelini, a noted sculptor at Rome, from that fine antique head of Jupiter in the Vatican museum. It is wrought out of a piece of Greek marble, which was an ancient cornice, the mouldings of which are left in the back part. It was bought from Volpato the engraver, with the pillar it stands on.

C. LUCIUS VERUS.

In the Borghese villa at Rome, are two very beautiful busts of this personage, from one of which this is a copy, by Carlo Albacini. In it there is a stern, manly countenance, not to be met with in any other bust. The hair of the head and the beard, are reckoned a fine specimen of modern art. This emperor obtained many victories over the Parthians; but his private character was bad, and some writers say he was murdered in the 39th year of his age. It is said that at one entertainment for only twelve guests, he spent six millions of sesterces, about 32,200*l*.

CI.

CI. MINERVA.

A copy from that much admired antique bust of Minerva at Rome, by the aforesaid artist. There is in it a dignity of character, with such a female delicateness, as to command respect, and to forbid all liberties. The original is reckoned the finest head of that Goddess extant; of which this is an excellent copy, without the least flaw in the marble. It stands on a pillar of red granite, and was bought from Carlo Albacini, 1777, with the above.

CII. ARIADNE.

There is great beauty in the features and flowing ringlets of this bust. The hair is admirably well treated. It is called Ariadne, as many beautiful heads are, when the person represented is not known. This and the following bust, as well as the two preceding, were the first order given towards this collection in 1777. They are all the work of Carlo Albacini. These are copied from two noted antique busts in the Capitol at Rome.

CIII. ALEXANDER.

There is something very grand and noble in the character of this bust, which denotes a great man. The open countenance and fine flowing head of hair, give it a superior elegance to almost any other head. It is copied from a noted head in the capitol, which is supposed to be a head of Alexander, though the portrait of that great personage is not well ascertained.

CIV.

CIV. AUGUSTUS.

This antique bust is in fine Greek marble. The head was found near the Via Appia, and the bust was dug up near Cecilia Metella. Both of them fitted so well each other in their parts, as to be thought to have originally belonged to each other. They were dug up by Volpato, from whom they were bought.

CV. ANTONINUS PIUS.

This Emperor was surnamed *Pius*, on account of his many virtues; as a statesman and a philosopher. He occupied himself in rebuilding cities which had been destroyed by war, and in protecting his subjects from the incursions of barbarous nations. He made no wars by way of conquest, but only to defend his own dominions. He died in the 75th year of his age, after a reign of 23 years. This bust is very entire, and in good character. Found in some ruins near Albano.

CVI. CLAUDIUS DRUSUS.

This head, though it has suffered much from the injuries of time, is supposed to be a real portrait of that emperor, and very characteristic of him. After the murder of Caligula, he succeeded as emperor. He had four wives, to whom he behaved with great cruelty. One of them was the noted Messalina, famous for her debaucheries, whom he put to death. He was poisoned by his last wife Agrippina, who wished to raise her son Nero to the throne. He died at sixty-three years of age, and was succeeded by Nero. It was found near Lacus Gabinus.

CVII.

CVII. DIDIA CLARA.

The busts of this empress are very rare, and remarkable for their head-dress. One, similar to this, is to be seen in the Florentine gallery. Didia was the only daughter to Didius Julian, and accounted extremely handsome; but her private character is little known. This was bought out of the villa Borrioni.

CVIII. MARCIANA.

This is in fine Greek marble. The drapery of it is remarkably fine; and the whole, superior to any bust known of that empress. She was sister to the emperor Trajan, and, on account of her many virtues was declared empress. Found at Ostia, and bought from Cavaceppi.

CIX. ARIADNE.

This is an antique head of some person unknown. It has suffered much by time and accidents. Such heads, with ideal beauty, are often called Ariadne.

CX. BACCHUS.

In most heads of Bacchus, there is great beauty, and often the sculpture very good. Here he is represented as the handsome god, in the bloom of youth. The masterly strokes of the sculptor, and the points, are very visible in it. When Bacchus is represented as the god of wine, he is mostly crowned with vine or ivy leaves. This head belonged to Mr. Gavin Hamilton. It was bought from Volpato.

CXI.

CXI. POMPEY.

This bust is so called from the likeness it bears to a head in the Capitol of that great Roman general. It is in bad preservation, being restored in many places, to be a companion to the following bust.

CXII. CATO.

This is said to be a portrait of that celebrated philosopher and great Roman senator. He was of the stoic sect, and a great admirer of Plato's treatise on the immortality of the soul. The original name is on the bust thus, M. CATO. It is pretended to be proved from medals, that it is a real portrait of him.

CXIII. JUPITER SERAPIS.

There is great majesty and dignity of character in this head. It is said to be called Serapis from the gilded rays of light on the head, and to be emblematical of the sun, which was a great object of veneration among the ancients, being the first cause of vegetation and fecundity. *See an account of the Modius on its head in No. XCIX. which Modius is there imperfect.* This was found in some ruins on the Appian road.

CXIV. SAPPHO.

She was a celebrated beauty, and famous for her poetical talents. She composed nine books in lyric verse, of which only a few fragments remain. She was, from the beauties of her poetry, called the tenth Muse. It is called a Sappho from its resemblance to some

G

heads

heads of the same name at Rome, which have mostly the same kind of head dress. Found in *Via Prænestina*.

CXV. JULIUS CÆSAR.

This head is an exact resemblance of that ancient head at Rome of this great general, the first Roman emperor. The top of his head was bald, as is well represented in this. He was a most elegant writer, and wrote his commentaries of the Gallic wars on the spot where he fought his battles. He was the author of several other pieces which are lost. He reformed the calendar, and fixed the year at 365 days. He was very successful in his wars, and returned to Rome in triumph. After the great eclat of his victories, a party conspired against him, and he was stabbed in a full senate-house, by his most intimate friend Brutus, and many others, who were jealous of his power and ambition. It happened forty-three years before Christ, he being then fifty-six years of age.

CXVI. ATHLETA.

This is said to be the head of an *Athleta*. The *Athletæ* were persons of strength and agility among the Romans, and used to practise public sports or exercises. It is in Greek marble, and esteemed a good head. Some, from the fillet round the hair, call it a poet. It was found near Naples, and privately brought to Rome, with a head of Cicero. Bought from Volpato the engraver.

CXVII. SCIPIO AFRICANUS

Was a celebrated Roman general, called Africanus on account of his expedition into Africa, where he conquered the Carthagenians,
and

and was the cause of Hannibal's withdrawing his army from Italy. The continence of Scipio has been a favorite subject of the painters, and of many beautiful pictures; alluding to a beautiful princess, who fell into his hands, at the taking of Carthage, whom he returned inviolate to her parents, with great presents. This bust, in the line of sculpture, has great merit; but whether or no a portrait of that great man, is uncertain.

CXVIII. CICERO.

There are many heads which are said to be of this great orator, but they differ so much from each other in likeness, that it seems doubtful, whether the portrait of him be ascertained. This head was found near Naples, and was privately brought to Rome with the *Athleta*. Whomever it may represent, the sculpture is good, and its character much admired. They shew the place on the coast of Gaeta, on the road between Rome and Naples, where Cicero was murdered by Popilius, a man whose life Cicero had saved by his eloquence. *See Middleton's Life of Cicero*. At Wilton house there is a bust of Cicero in touch-stone, with a vetch on its face, from whence they pretend to say (that is from Cicer) that he took his name, but that is all conjecture.

CXIX. TELEMACHUS.

Visconti, the great antiquarian at Rome, pronounced this to be a head of Telemachus; which he pretends to prove, from a medal of Winkelman's, and confirms it by a print from another antique medal of Telemachus, which is singular on account of its having, as this has, a round close-knitted cap. Telemachus was the son of Ulysses and Penelope. The voyages of this young prince are the

subject of Fenelon's beautiful romance. This head was bought from Cavaceppi. Winkelman has, in the frontispiece of his history of the arts, an impression engraved from that model.

CXX. JULIA.

The head-dress of this bust is singular, as in most of this empress. She was the daughter of Julius Cæsar, famous for her personal charms and virtues. She married Pompey the Great, and for some years cemented the friendship of those two great men.

CXXI. ADONIS.

This is a copy from that beautiful figure in the Vatican museum, by some called the Genius of Rome; but it is uncertain what it was intended to represent. The original in the Vatican is more than a half length, and is allowed by the connoisseurs, to be a most beautiful piece of sculpture.

CXXII. JULIUS CÆSAR.

The profile of this head is reckoned to be an exact resemblance of that great personage, as represented in medals of him. The baldness of his head is well expressed. It is in porphyry, one of the hardest kinds of marble. It stands on a heavy bust of white drapery, and was bought in London, at a sale of the duke of Buccleugh's effects, many years ago.

CXXIII. AUGUSTUS.

This head stands on a bust of oriental alabaster, which is by
some

some much admired. It is doubtful, whether or no it be a portrait of that emperor. Bought from Cavaceppi.

CXXIV. A CENTAUR.

This is a cast in bronze, from the head of one of those two noted figures in the Capitol at Rome, called Centaurs. They are half man, half horse, and nearly the size of life. They are both in bronze, and are esteemed by the Connoisseurs, as two of the finest figures in that collection. The Centauri were the ancient people of Thessaly, who first tamed and mounted horses in their wars; which struck such a terror into their enemies, that they thought them to be half men and half horses; hence the poets have feigned them really to be so, and from that, arose the idea of Centaurs. Many ancient writers contend, that Centaurs, half men and half horses, really existed.

CXXV. A CENTAUR.

This is a cast from the head of the other centaur. They are said to shew the great life and spirit of the originals.

CXXVI. HERCULES TERMINALIS.

Some call this Jupiter Terminalis, in which character he was supposed to preside over boundaries, to ascertain the rights and property of individuals, and also to punish all unlawful usurpations. Festivals were instituted to him, as the God Terminus; and they considered the limits of their lands and estates to be immediately under his inspection. This head is in Greek marble, and the character good. It was found in the Lavinean road, and was bought from Carlo Albicini.

CXXVII.

CXXVII. A PORTRAIT.

This portrait of a boy is in a fine style of sculpture ; but it is uncertain, whom it may represent, or where found.

CXXVIII. HERCULES.

Few heads are so well known and ascertained as those of Hercules. There is something in them, even in this, though young, which conveys the idea of strength. This beautiful little head was found at Longezza, near the lake Gabinus. It is esteemed the work of the same artist who wrought the heads of the two sons, in the Vatican group.

CXXIX. FLORA.

From the garland of flowers on the head, this has been called a Flora ; but some connoisseurs, from its beauty, and the flowers being placed in form of a crown, pretend it is a portrait of a famous courtesan, of whom Pompey was much enamoured. It was bought from Mr. Jenkins, who purchased it, with other valuable marbles, from the Negroni villa.

CXXX. IÖLE.

She was long the favorite of Hercules, who had a violent passion for her, and wished to marry her. Dejanira, his wife, informed of his infidelity, in revenge, sent him a poisoned tunic to wear, which soon destroyed him ; on which subject there is a long fabulous story in Ovid.

CXXXI.

CXXXI. A FAUN.

Nothing is more common in ancient sculpture, than heads and statues of fauns. The sculpture of them is generally very fine, as in those of the Borghese palace, Albani villa, &c. Fauns were supposed to be rural deities, and have mostly upright ears.

CXXXII. SABINA

Was empress and wife of Adrian. Though celebrated for many virtues, yet by some improper behaviour, she so exasperated Adrian, that he behaved to her with great cruelty, and it was said, poisoned her, after they had been married thirty-eight years, that she might not survive him. The character of this head is well known, from the busts of her in the Capitol, as also from medals.

CXXXIII. MERCURY.

This beautiful little head of Mercury, has on it the petasus, or winged cap, an ensign of his power and office. He was presented with it by Jupiter, as his messenger. This was bought from Cavaceppi.

CXXXIV. MARY QUEEN OF SCOTS.

This and the following bust are wrought in cancell, one of the most brittle kind of materials, and most difficult to be formed into sculpture. The many veins in it being near the fire, are apt to make it crack. It is the work of a Mr. Town, of Wigan, since dead, who made it by the eye, from a print of queen Mary, without ever
having

having had any instructions, or having been brought up to the art of sculpture.

CXXXV. HENRY THE EIGHTH.

This bust is also in cancell, by the same hand. These two busts are reckoned great curiosities, being both wrought from prints, without any model, contrary to what is usual with the artists, before they attempt to carve any figure. Cancell is the common fuel of Wigan and its neighbourhood.

CXXXVI. NERO.

A small head of that Roman emperor; who, with so much beauty and innocence when young, turned out, when emperor, one of the most cruel of tyrants. His mother Agrippina, was, by his orders, assassinated, and his cruelties were endless. It is said that he set fire to Rome, to represent Troy in flames, and that it burnt for nine days with great desolation. To avoid punishment, he killed himself after a reign of thirteen years.

CXXXVII. JUPITER.

There is great expression of awfulness and majesty in this small alabaster bust. He was the Osiris of the Egyptians, whom they adored as the cause of plenty, from whence a modius, an emblem of plenty, is placed on the head. The modius is a measure for corn.

CXXXVIII.

CXXXVIII. AN IDOL.

All such idols, in green basalte, come from Egypt. They are very rare, and much sought after by the antiquarians.

CXXXIX. A BIFRONS.

There is something very singular in this bust. It is called a Bifrons, from its having two faces; one of a figure with a great beard, the other of a female figure. Some pretend that they are faces of a male and female Bacchus, and from some particulars of it, that it is an emblem of generation. This they endeavour to prove, by discovering in it fire and water, as the active and passive powers of generation. Bought from Cavaceppi.

CXL. A FAUN.

Most fauns have a grinning countenance, with erect ears, as in this head. It is carved in Roso Antico, a kind of red marble, the quarry of which is not now known. It was bought by Mr. Thorpe.

CXLI. A GRECIAN PRIESTESS.

So called on account of the manner in which the hair is dressed, being tied up with a fillet or ribband. There is in it, a serious character, much admired. It was bought from Cavaceppi.

CXLII. HERCULES.

The character of Hercules is well expressed in this small head, which is in Greek marble. It so much resembles the manner in
H which

which the heads of the two children in the Laocoon group are carved, that connoisseurs have esteemed it to be Grecian sculpture. It was found at Longezza, near the Lacus Gabinus.

CXLIII. TELESOPHOPUS.

This curious little figure, called Telesphorus, or the God of Convalescence, is frequently seen on medals and ancient marbles. One stands by the side of Æsculapius, in the Tabula Votiva, No. cclxxvii. The head of this is muffled up, as if just recovering from some disorder. It was found at Albani, and was bought out of the Borri6ni palace.

CXLIV. VITELLIUS.

This is a real portrait of that Roman emperor, as is proved from medals. He was notorious for gluttony and debauchery; insomuch, that after one year's reign, he was put to death by the populace. His head was carried on a pike, and his body flung into the Tiber.

CXLV. IPHIGENIA.

This is so called from an ancient medal at Rome, which exactly represents the head dress and character. *See a cast in lead from that medal.* Iphigenia was daughter of Agamemnon and Clytemnestra. She was condemned to be sacrificed to appease the gods, when the Greeks, going to the Trojan war, were detained by contrary winds. Calchas had the knife in his hand, on the point of sacrificing her, when, as related, on a sudden, she disappeared, and a
fine

fine goat was found in her place. Many think this fable to be taken from the rash vow of Jephtha. It was bought by Mr. Thorpe.

CXLVI. A BIFRONS.

On one side of it is a face with a large beard, called a philosopher ; on the other a portrait of a soldier in his military dress. It was bought from Pacetti, a sculptor in Rome. It was found in some ruins at Tivoli

CXLVII. VENUS.

There is a peculiar gracefulness and elegance in this head, little inferior to the many beautiful heads of that Goddess. It is in Parian marble, and was much admired at Rome. It was found at Longezza, near the Lake Gabinus, and was bought from Volpato.

CXLVIII. SOCRATES.

This is so called from its great resemblance to other heads, said to be of that celebrated philosopher of Athens, though probably his portrait is not now ascertained, as he lived 469 years before the Christian æra. He was a strong supporter of the immortality of the soul, and strict morality. Many of his actions, sayings, and sentiments, have been transmitted to posterity by his two pupils, Zeno-phon and Plato. His rigid morality, and independent spirit, created him many enemies. He was accused and condemned to die, after being imprisoned and loaded with irons, which he supported with heroic fortitude. He was ordered to be poisoned by a cup of hem-lock juice, which he drank with great serenity to the heavenly Gods, repeating his noble sentiments.

CXLIX. ÆLIUS CÆSAR.

This is a well known portrait of that emperor, as is proved from medals and busts of him at Rome. He was adopted by Adrian, as his successor, but lived only a short time after it, dying on the first day of his second consulate. Sickliness is here finely depicted in his countenance, by his hollow cheeks and meagre looks. It is esteemed a fine portrait of him. This head was bought out of the Mattei villa, and is engraved in the second volume of that prince's marbles, where, by mistake, it is called L. Aurelius Commodus.

CL. ISIS.

In the Vatican Museum is a head similar to this, called an Isis, of which No. CLXII. is a cast in plaster. This head is in great preservation, and much noticed for a softness and elegance of character. Isis was a celebrated Egyptian deity, of which there is a variety of figures. This was found in the ruins of a magnificent villa, now called Salone, near the Via Prænestina, where the group of the satyr and hermaphrodite was found.

CLI. HOMER.

Old age is finely depicted in this small head. The portrait of Homer is not well ascertained. Heads which are found with a fillet as this is, are mostly called poets.

CLII. MERCURY.

There is in this head a deal of ideal beauty; and it expresses more dignity than is commonly seen in Mercury. It was bought from the
the

the sculptor Boni, who, on account of its great preservation, kept it up at a high price for many years.

CLIII. A PHILOSOPHER.

Such figures, with a long flowing beard, are often called Platos ; sometimes Hercules Terminalis. It is in Roso Antico.

CLIV. A PHILOSOPHER.

This is the same character as the above, but it is in Giallo Antico.

CLV. JUNO.

So called from the diadem. This head is in Greek marble, and in great preservation. It was bought from Cavaceppi, who valued it very much.

CLVI. HERCULES

Is here in his youth, with a curious head dress, being accoutred in a lion's skin, with the paws tied before, alluding to the lion he slew, which was the first labour imposed upon him by Eurystheus. This is in Greek marble.

CLVII. A TRITON'S HEAD.

This, in a colossal size, is much larger than it appears, being above three feet from the top of the forehead to the bottom of the beard, and two feet in width. The artists notice much this head, as being

being wrought in a masterly manner, and in the grand Greek style. It came out of the villa d'Este, where they had placed it on a fountain, and ridiculously cut a hole through the head, to make the water spout out of the mouth. It stands on a magnificent fragment of a colossal statue. By some this head is called a Neptune.

CLVIII. CLAUDIUS.

The features of that emperor are said to be strongly expressed in this bust, though in a size larger than life.—*See his character, No. cvi.* This and the following bust were bought from Antonio d'Este. It was found in some ruins near the Palatine hill.

CLIX. DOMITIAN.

This head, also larger than life, is in Greek marble, and in a good character. The features resemble what is called a Diomed, in the Vatican museum, only this is without a beard; but Visconti maintains it to be a head of Domitian, which he pretends to prove from ancient medals of that emperor. Domitian was the last of the twelve Cæsars. He began his reign well, being called the father of the people, and patron of learning; but he soon ran into all kinds of debauchery, and was assassinated at the age of forty-four, in the fifteenth year of his reign.

CLX. DIANA LUCIFERA.

Diana is here represented in the character of Hecate, or the Moon, with a veil behind her, which has a good effect. She has, as usual, a crescent on her head, and holds a lighted torch in her hand, from whence she is called Lucifera. Nothing has been more worshipped

shipped by the ancients than the Moon, or Diana in that character. The magicians of Thessaly and other countries, deluded the people with their pretended power and influence over the Moon. The head is modern, but in a fine style. The body is antique, and is an admirable piece of sculpture. It was bought from Cavaceppi.

CLXI. MEDUSA.

In the Rondonini palace at Rome, is a noted head of Medusa, from which this is a cast. Medusa was celebrated by the poets for her beauty and fine locks of hair, of which she is said to have made so bad a use, that Minerva metamorphosed her beautiful locks into serpents. The moral of this fable seems to be intended, to shew the consequence attending the improper use of personal accomplishments.

CLXII. ISIS.

This is a cast in plaster, from that admired head in the Vatican museum, called an Isis. It was sent over by Mr. Thorpe, to confront it with the Isis of No. CL. which he thought equal in beauty to that in the Vatican.

CLXIII. JUPITER AMMON.

In Libya was erected a famous temple to Jupiter Ammon, where he was worshipped under the figure of a ram; from whence some pretend, that Jupiter is so often depicted with horns, as in this bust. That temple was so celebrated for its oracles, that Alexander, and the great men of those times, frequently consulted it. It is said to be called Ammon, from the Greek word *Αγγος*, *sands*, that temple being
in

in the sandy deserts of Libya. Others contend, that Jupiter here is emblematical of the sun ; and that when the sun enters into the sign Aries, or the ram, it denotes the spring ; and he was then worshipped with horns on his head, as the great cause of generation and vegetation. Such heads of Jupiter are very rare, particularly in the great preservation of this. This was found at Nettuno, and once belonged to Cardinal Alexander Albani. It was procured by Cava-
ceppi in exchange for some other marble, and was bought from him.

CLXIV. LIVIA.

This head is finely wrought ; and though modern, deserves a place among reputable sculpture. Livia was wife of Claudius Nero, and mother of Tiberius. She was accused of great cruelties, even of the murder of her husband, in order to make room for her son Tiberius. She lived to the age of eighty-six. Bought out of the villa Mattei.

CLXV. SILENUS,

Was said to be preceptor to Bacchus, and his constant attendant. He is mostly represented as a fat, jolly, old man, often riding on an ass, and always drunk, as may be seen in many bass-reliefs. Intoxication in this head is well expressed. It was bought in a lot out of the Capponi palace.

CLXVI. HOMER.

This was for many years a very noted head in the Mattei villa at Rome, and is engraved in the second volume of that prince's marbles. It resembles many other heads of Homer, but this is in a less
advanced

advanced age than that in Mr. Townley's collection, or that formerly in the Farnese palace, now at Naples; in which heads, old age is so finely depicted. As Homer lived eight or nine hundred years before the Christian æra, it is probable that his portrait is not now well ascertained.

CLXVII. BACCHUS.

This head of Bacchus, in bronze, was bought out of the Negroni collection, where it was esteemed a good antique head. It stands on a pedestal of black and gold marble.

CLXVIII. GANYMEDES.

This head is also in bronze. It is so called on account of its beautiful figure. Ganymedes, for his beauty, was taken up to Heaven by Jupiter, to be cupbearer to the Gods. This also came out of the Negroni villa.

CLXIX. A PORTRAIT.

It is not known whom this head in bronze may represent. It is said to be cast in a masterly manner. This was found at Orvieto, and belonged to the Negroni collection.

CLXX. TRAJAN.

This is supposed to be a real portrait of that emperor. It exactly resembles the faces of him, in that magnificent column at Rome, where he is so often represented in his exploits. This bust is

I

entire;

entire ; but the face has unfortunately suffered much by accidents. Bought from the sculptor Pacetti.

CLXXI. A GRECIAN YOUTH.

It is so called from its fine head of hair, and being tied with a fillet, in the same manner as was usual with the heroes of Greece, after some memorable exploit. It was bought from Cavaceppi.

CLXXII. NEPTUNE.

The heads of Neptune are often distinguished by the hair of the beard hanging down, as if wet. This has also two fishes in the hair, which denote it to be a head of Neptune. It was bought out of the Mattei villa, and is engraved in the second volume of those marbles, where it is called Jupiter Pluvius, having much of that character.

CLXXIII. JUNO.

This bust was bought in a lot, with several others, from Antonio d'Este. The seven following busts, with this, are placed in niches in the kitchen, which is an octagon room of thirty-four feet diameter, and twenty-two feet high.

CLXXIV. POSIDONIUS.

Visconti, the great antiquarian at Rome, maintains this to be a portrait of Posidonius, of Apamea, of whom Cicero was a pupil. He was in great repute as an astronomer and mathematician at Alexandria ; he is said to have written the life of Pompey.

CLXXV.

CLXXV. POLLUX.

This head is modern, and came in a lot from Antonio d'Este. It is so called from its likeness to other heads of that hero.

CLXXVI. ARIADNE.

This appears to have been a head of merit and beauty, but it is not possible to ascertain whom it was intended to represent, it has suffered so much from the injuries of time.

CLXXVII. POMPEY.

As soon as Visconti saw this head, he declared it to be a head of that great man, and called it *Testa rarissima di Pompeo magno* : but it seems to have much stronger features, than what are visible in the Greek medals of him. It was bought out of the Borrioni villa.

CLXXVIII. A PHILOSOPHER.

This is called a Diogenes, the famous philosopher of Athens. The names of ancient philosophers are often given to such heads, with a long beard, particularly if they have any likeness to any of the same name.

CLXXIX. A PORTRAIT.

There is something in this head which expresses the character of Pollux, but it is very uncertain whom it may represent.

CLXXX. APOLLO.

This head, called an Apollo, has been so damaged and defaced, that it is hard to say whom it was intended for. On the head are several holes or marks, in which it is supposed gilded rays were fixed, from whence it is called an Apollo.

CLXXXI. MERCURY.

This is a copy from that fine head of Mercury, belonging to the marquis of Landsdown, at his house in London. It is the work of Antonio d'Este, from whom it was bought.

CLXXXII. A MASK.

This is a female mask, in Parian marble. It is in great preservation, and the sculpture very fine. It is nearly three feet in height, though at the distance it is from the eye, it scarce appears half that size. It was found in the artichoke grounds in the Mattei villa gardens, whence it was bought. It is engraved in the second volume of that prince's marbles.

CLXXXIII. A GENIUS.

This is a copy from a beautiful figure in the Vatican museum. It is not known, what this was intended to represent. Some, from its great beauty, call it an Adonis: others give it the name of the Genius of Rome. It is reckoned one of the most beautiful things in ancient sculpture. The bottom parts are wanting, which no artist has ventured to restore. The head and body are very perfect.

CLXXXIV.

CLXXXIV. A PORTRAIT.

It is uncertain whom this head may represent. Giuelmo della Porta, who was a noted artist, is said to have wrought it. The character of it resembles very much the head of a female figure on a monument of Paul III, in the Vatican. The hair-dress is in the style of Venus.

CLXXXV. VENUS.

This is a copy from a fine antique head of a Venus which belonged to the late chevalier Mengs. It is not now known where the original is. This, and several other heads, which are mostly copies, stand on the wall on each side of the marble room portico, on account of their being able to stand the weather; whereas, the repairs of antique marble would soon be torn to pieces, by the wet and frost of winter.

CLXXXVI. A SEPULCHRAL MONUMENT.

On this are carved five busts in alto-relievo, which seem good family portraits; but their names are so obliterated, as not to be legible. On the marble are also some birds and other figures, which seem not well understood. This was bought out of the Borroni villa.

CLXXXVII. ALEXANDER.

Mr. Thorpe recommended the purchase of this bust, on account of its open countenance and fine character. It was found a little way out of Rome, near the sepulchre of Cecilia Metella, or Capode Bovi.

Bovi. It belonged to Mr. Jenkins, from whom it was bought along with a bust of Flora.

CLXXXVIII. PROSERPINE.

The head-dress of this bust, with a close cap, is very singular. The fable of Pluto making an elopement with Proserpine from Sicily, is well known: also that of the fountain Cyane, issuing out of the spot where Pluto opened a passage with her. Bought in a lot from Cavaceppi. It is called a Proserpine, from the authority of an ancient Sicilian medal.

CLXXXIX. JUPITER.

This is a very singular head of Jupiter, on account of the long beard with whiskers, which gives it an air of dignity. Some pretend to call it a Bacchus, and its companion, Ariadne, with a deal of mystical erudition. By the style of sculpture, it appears to be Etruscan, and very ancient. The modius on the head, denotes it to be Jupiter. It is engraved by Guetani, who gives a long dissertation on it.

CXC. JUNO.

This is called a Juno from the diadem on the head, and its being a companion to the above. The head-dress is uncommon, and the sculpture very ancient. It is also engraved by Guetani, in his *Monumenta Inedita*.

CXCI.

CXCI. AN EGYPTIAN IDOL.

This small half-length figure of an Egyptian Idol, is in red granite. It is exactly in the same style and manner, as most others of the same kind, as may be seen in the idols in the Capitol, Albani villa, &c. It was found in a well in Trastevere, at Rome, when the well was emptied to be cleansed.

CXCII. SENECA.

It is the opinion of many antiquarians, that this is a head of that great poet and philosopher, who was so much admired for his refined sentiments and nervous style of writing. Many of his works are now extant. He was ordered by the tyrant Nero, to be put to death; but left to his choice the manner of it. He chose to have a vein opened, and to bleed to death in a bath: on which subject there are many fine pictures by Luca Jordano and others. There is also in the Borghese villa at Rome, a curious piece of sculpture, where Seneca is represented in a bath, bleeding to death. Many sensible and moral sentiments were collected from his conversation in his dying moments, and are preserved in his works. He died in the 65th year of the Christian æra, in a very advanced age.

CXCIII. VENUS.

This small head, called a Venus, is wrought in Peperino marble, which is nothing more than a coarse Volcanic matter, very common in Italy, and much used in their buildings.

CXCIV.

CXCIV. CAIUS.

This head, and that which follows, are said to be good portraits of Caius and Lucius. They were found at Longezza, in some ruins of a magnificent building. Caius was the son of Agrippa, (who built the pantheon) by Julia, daughter of Augustus. He was adopted emperor by Augustus, at the age of fourteen, with his brother Lucius; but, on account of their youth, they had never more than the title of consul, as they both died young. The Bacchus and Faun purchased by Mr. Campbell, were found with these two heads.

CXCV. LUCIUS.

The other nephew of Augustus. These two heads belonged to Mr. Jenkins, who valued them much, not only for the excellence of the sculpture, but for being portraits of two such eminent personages. In Rome are the ruins of an ancient temple, called Minerva Medica, which is said to have been erected by Augustus in honor of them. It is not known where they were found.

CXCVI. A MALE FAUN.

From the great number of statues and heads of fauns, satyrs, and hermaphrodites, (though probably such beings never existed,) it appears, that the ancients were partial in carving them. Such figures are mostly of excellent sculpture.

CXCVII. A FEMALE FAUN.

Fauns were supposed to be rural deities, and had frequent offerings made to them by the peasants, of lambs, honeycombs, &c. In the

the bass-relief of No. CCCXXI. is a spirited figure of a satyr offering a honeycomb in a bowl to Pan. These two heads were found in some ruins near the Via Prænestina.

CXCVIII. MARCUS AURELIUS.

He is here represented with his first beard, that is, in his youth. It is a well known portrait of him, as is proved by several medals and busts of him, when young. This bust has been much fractured; but the parts are mostly its own, and are well united. He reigned in the second century, with his brother Lucius Verus. He was one of the best of the Roman emperors, and an enemy to persecution of the Christians. He was strict in his morals, being a stoic philosopher; and published some reflections on life, which are translated and admired. This was bought out of the villa Mattei, and is engraved with those marbles.

CXCIX. A PORTRAIT.

The sculpture of this head is reckoned good, but it is not known for whom it was intended.

CC. VENUS.

This head once stood on that noted statue in Rome, called the Cornualia Venus, now in prince Chigi's palace. This was a patched up head by Volpato, but not being adequate in merit to the rest of the statue, another head, more suitable, was found for it. The statue is supposed to be a copy from the famous Venus of Troy.

CCI. FAUSTINA.

From the medals of that empress, it appears to be a real portrait of her. She was wife of Marcus Aurelius, but a woman of a very indifferent character. This was bought from Cavaceppi.

CCII. VESTA.

She was supposed to preside over fire, and the Vestal virgins, Numa erected a temple to her, where she was worshipped by the Romans. A constant fire was kept in her temple, which, if ever extinguished, portended some sudden calamity. She is mostly represented, as here, with a veil.

CCIII. A PORTRAIT.

This head bears a strong resemblance to a late very intelligent and worthy friend, Mr. Thorpe; on which account it is much valued.

CCIV. A PORTRAIT.

There is in this head, a youthful, open countenance, which makes it much noticed; but uncertain whom it may represent.

CCV. AN AMORINO.

This is so called from its beautiful character. It is in Greek marble, and was found at Longezza.

CCVI.

CCVI. A PORTRAIT.

This female portrait, by some called a Venus, has suffered so much by time and accidents, that there is no knowing what it may have been.

CCVII. A MASK.

Many of this sort of masks are angular; the reason of which is, that they have been cut off from a sarcophagus; probably of some great person. It represents a Medusa's head, denoting, as it were, great grief and despair. Similar angular masks, though much smaller, may be seen on the corners of some of the cinerary urns. —See No. CCCLXVII. and CCCLXVIII.

CCVIII. A MASK.

This is the fellow mask to that above, and taken from the same sarcophagus, in the same character. They are both in Greek marble, and remarkable for the hair being so well wrought in ringlets. They are both in great preservation. It is not known from whence they came.

CCIX. A TRAGIC MASK.

These wonderful fragments of antiquity, are called tragic masks, from their dismal appearance, and their having been usually fixed on sepulchral monuments of great people, as expressive of grief at the loss of relations or friends. They are frequently seen on sarcophaguses and cinerary urns. Masks of this size, being three feet in height, are very rare. These are the only ones known of that size

in England. Their open mouths and hollow eyes, give them a most ghastly appearance. Their ringlets of hair are reckoned very fine sculpture.

CCX. A TRAGIC MASK.

This is a companion to the above. They were both bought out of the Altieri villa at Rome, where they were much noticed by the virtuosi, being singular in their kind, and of excellent sculpture. It would be interesting to know, to whose sepulchral monuments they originally belonged. From their being placed so high, they do not appear as large as they really are.

CCXI. A COMIC MASK.

The ancients are said to have acted in their plays on the stage, in grotesque masks, made of pasteboard, which had a wonderful effect on the audience: from them, many of these strange masks are said to be carved. The mouth of this is in form of a shell, perhaps to produce a louder voice, and inspire greater terror. This curious mask came out of prince Mattei's villa, and is engraved in the second volume of his marbles.

CCXII. A TRAGIC MASK.

This, and that which follows, were bought to match with two others in the corners of the marble room. This has a wreath of flowers, in form of a festoon, on its head, which is singular in masks. Both these masks were in the collection of Sextus Quintus, at the Negroni villa, and were bought from Mr. Jenkins.

CCXIII.

CCXIII. A TRAGIC MASK.

The size of these masks is very uncommon, being three feet in height; and they are much sought after by the antiquarians, being singular curiosities. A very extraordinary mask at Rome, is that called *Bocca della Verita*. It is an immense, hideous marble mask, fixed in the wall of the porch of a curious old church, *Santa Maria*. It was a kind of fiery ordeal, or a trial of the guilty, in former days. By putting their hand into the mouth, if it came out unhurt, it was a proof of their innocence; if the hand came out crushed, (which was done behind, by people who knew him guilty) it was a proof of his guilt. Some pretend that this head formerly represented *Jupiter Ammon*.

CCXIV. A LION'S HEAD.

This head was found by a master builder at Rome, in taking down some ruins of the *Mausoleum of Augustus*. It was bought from *Piranese*, and is esteemed a fine piece of sculpture of the kind.

CCXV. PHILIPPUS.

This head is remarkable for having on the right cheek some Greek letters, denoting it to be a head of *Phillip*, king of *Macedonia*, and father of *Alexander*. He was a great man, and was murdered in the forty-seventh year of his age, about 336 years before the Christian æra. This was bought from *Cavaceppi*.

CCXVI. A FAUN'S HEAD.

This is very singular, in its having a cap, or pouch on its head. At *Holkam*, in *Norfolk*, there is a large statue of an old faun, with a
pouch

pouch on the head, very similar to this. That statue, though an ugly figure, is very entire, and is esteemed one of the best in that collection. Faun's heads are known by their erect ears. This was bought out of the Capponi palace.

CCXVII. CASTOR.

This head is in good character. Castor and Pollux were twins, sons of Jupiter and Leda. They are supposed to be produced out of one egg, for which reason, on each of their heads is half the shell. The fable of it in Ovid is well known; and of their being translated by Jupiter into the Heavens, and made a constellation, known by the name Gemini, or twins. These two heads were found near the Lacus Gabinus.

CCXVIII. POLLUX.

He was brother to Castor. On each of their heads are bronze stars, alluding to their being constellations in the Heavens. In Ovid, is a long fable of it. Poniatowsky, a Polish nobleman at Rome, when these two heads were found, wanted much to purchase them.

CCXIX. A FAUN'S HEAD.

This small head was much recommended by Mr. Thorpe, as a remarkably fine head of one of those fantastical beings. They are always distinguished by their upright ears and grinning countenances.

CCXX.

CCXX. A PORTRAIT.

It is not known whom this may represent, or where it was found.

CCXXI. A PORTRAIT.

This is the portrait of a boy, with a good open countenance.

CCXXII. MARS.

This is known to be a head of Mars, from the character, and the resemblance it has to many others of the same name.

CCXXIII. PTOLEMY.

The helmet on the head, and its likeness to other heads of Ptolemy, give it that name. The Ptolemies were a numerous race of the kings of Egypt.

CCXXIV. JUNO.

This head is on a patera, in alto-relievo. It is modern, but the sculpture is good.

CCXXV. TWO LIONS HEADS.

These two heads are used as key-stones in two arches. They were found in some ruins near the Palatine hill, in Rome.

CCXXVI.

CCXXVI. A BIFRONS.

It is difficult to ascertain the meaning of many of these double faces. This is supposed to represent a man and his wife. Their characters seem strongly expressed. It was bought from Cavaceppi.

CCXXVII. A BIFRONS.

This is in a smaller size, and represents two female faces, one of which is called a Sappho, on account of the head-dress, usual to that poetess. The other face is not known. This was also bought from Cavaceppi.

CCXXVIII. VESTA.

The Vestæ were virgins, appointed by the ancients to attend their sacrifices. This has a veil on the head, in the manner of those figures, from which it is so called.

CCXXIX. EURIPIDES.

Euripides was a celebrated poet, and great philosopher of Athens: he lived four hundred years before Christ. By him are several tragedies, yet extant. This, when bought, was called a Pertinax; but a learned antiquarian, from its resemblance to medals of Euripides, determines it to be a head of that poet. This is reckoned a singular curiosity, on account of its being unfinished, and having on it the points and chisel marks, which shew with what art the ancients formed the heads.

CCXXX.

CCXXX. A POET.

Heads like this, with a fillet round them, are mostly called poets, though it is very uncertain whom it may represent.

CCXXXI. ARIADNE.

Such heads of ideal female beauty, are usually called Ariadne. This has suffered so much from the injuries of time and accidents, that it scarcely deserves that name.

CCXXXII. A PORTRAIT.

There are numberless heads like this; whose portraits they are, it is not possible to ascertain. This was bought out of the Borroni villa, as a head of merit.

CCXXXIII. PTOLEMY.

This is called another head of the Ptolemies, on account of the helmet, usual to those heads.

CCXXXIV. A PORTRAIT.

This small head of a boy is in bronze—unknown whom it represents. It was bought out of the Negroni villa, and stands on a pedestal of black and gold marble.

CCXXXV. A PORTRAIT.

This is also a head in bronze, on a pedestal of the same marble as above. This, as the above, is a character unknown. Many of these heads were bought in a lot, in order to get at other marbles.

BASS-RELIEVES.

BASS-RELIEVES.

THERE is a great variety of curious ornaments carved on these urns and sepulchral monuments, the meaning of which antiquarians differ much about. Some think them mere ornaments, according to the taste and fancy of the artist: others, that they are emblems relative to the characters of the people, whose remains they contained: others endeavour to prove, that many of them are emblematical of life and death, dissolution and generation; and that they often allude to pagan mysteries. The ancients often recorded their heroic exploits, and heathen mythology, by Hieroglyphics which are not now understood. This may be the case with these ornaments. It is certain that many of their carvings and bass-relieves were allegorical, as well as their poetical fables. Some pretend that birds pecking fruit, destroying butterflies, lizards, &c. as often represented in them, are emblematical of dissolution; and that the lotus plant, or trees branching up, are emblems of generation; and by it endeavour to shew the perpetual rotation of matter, or, according to Aristotle's maxim, "That the corruption of one form, is the generation of "another;" which they hold to be the mere effect of *Plastic Nature*, without any interference or reference to a supreme being. Such ideas seem to savour too much of that materialist, Spinoza, who held, that

matter *properly modified*, is capable of thinking, and is the principle of all things. What he can mean by *properly modified*, is hard to say; but by obstinately supporting such absurd tenets, and being bewildered, he became at last a professed atheist, a monster in society. How contrary, but no less absurd, were the sentiments of Doctor Berkley, Bishop of Cloyne, in Ireland, who denied the existence of any *matter*, or that there existed any *corporeal substance*, but that all was *spirit*. Such is the absurdity of opinions that modern philosophers run into, and obstinately support, when, by pride or indulging their passions, they lay aside all religion.

CCXXXVI. EDWARD AND ELEANORA.

This was modelled at Rome, by young Deare of Liverpool, and was his first exhibition piece at Somerset-House in London. It represents the well known story of Eleanora sucking the poison out of Edward's arm, which he had received by a poisoned arrow.

CCXXXVII. A CANDELABRUM.

This ancient piece of sculpture, is remarkable for the masks and foliage on it, which are wrought with great art. There are several curious Candelabrams at Rome. Sir Roger Newdicate made a present of two to Ratcliff's library at Oxford, which are very large.

CCXXXVIII. BACCHANALIANS.

In this curious bass-relief, there appears to be represented a Venus, a Pan, a Bacchus, a Satyr, and other figures, all in a recumbent posture. It is generally said to be emblematical of love and generation. The mythologists differ much in their explanation of it. It was procured at Rome by Mr. Thorpe, in exchange for a microscope.

CCXXXIX.

CCXXXIX. HUNTING.

This large bass-relief of men and dogs, spears, &c. in the act of hunting, is said to represent Meleager and the Princes, hunting the Caledonian boar. The men and horses seem much confused and jumbled together, without any idea of perspective. Bought out of the Borrioni villa.

CXL. A SEPULCHRAL MONUMENT.

This was the front of the sepulchre of some distinguished person. On it are carved two figures of fame, with wings, which support the portrait of the person whose remains were therein deposited. At each end is a boy, with each a torch extinct, as emblematical of night.

CCXLI. CHARIOT RACES.

This is supposed to be an emblem of human life; where winged boys are running races, falling over one another, and shortening their days by hurry and excess. Bass-reliefs on this subject are very rare, and much valued by the antiquarians.

CCXLII. THE BIRTH OF HERCULES.

Alcmena is here represented, lying on a couch, after being delivered of her son. She is attended by Mercury, and several female figures. Alcmena was mother of Hercules by Jupiter, of which there are many fabulous stories. This was bought out of the Capponi palace.

CCXLIII.

CCXLIII. THE TRIUMPH OF ARIADNE.

Few subjects have been so often repeated by painters and sculptors, as the celebration of the triumphs of Bacchus and Ariadne. She is here attended by Bacchus, Pan, and others, with musical instruments; while she is drawn in her carr by two lions. This also was from the Capponi palace.

CCXLIV. A SACRIFICE.

Here an elegant figure of a vestal virgin, is making a sacrifice of fire in the temple of Vesta. She is clad in what, as appears by antiques, was their usual dress, which was said to be white, with purple trimmings.

CCXLV. AN ETRUSCAN SACRIFICE.

In this bass-relief, a figure with large wings, is sacrificing to Minerva. It pours out a libation in a graceful manner into a cup, out of which a serpent appears drinking. The figure of Minerva is much noticed.

CCXLVI. CATCHING DEER.

The subject of this bass-relief is curious and uncommon: in it they are taking the deer with toils. It is seven feet long, and is supposed to have been an ornament on some sarcophagus. Some pretend to say, that this alludes to the character of the person to whose sarcophagus it belonged.

CCXLVII.

CCXLVII. A SEPULCHRAL MONUMENT.

This has undoubtedly been the front of a sarcophagus. It is seven feet long, and is ornamented with sea horses, with an angular mask at each end, as is usual in such monuments. In the middle is a very singular face with horns ; what it may allude to is unknown.

CCXLVIII. BOYS AT PLAY.

This bass-relief is a copy from an antique marble in prince Mattei's palace at Rome. It represents boys playing with balls, it is engraved in the third volume of that prince's marbles.

CCXLIX. A VASE FULL OF FRUIT.

This appears to have been part of a sepulchral monument. The vase has handles on each side, by which it is supported by two winged figures, usually called Fames. They hold each in their arms a cornucopia.

CCL. A WINGED BOY.

This curious figure of a boy, sitting on horse-back with wings, is, as it were, in the attitude of flying. In his hand he holds a kind of palm branch.

CCLI. A WINGED BOY.

This is a companion to the above, holding a palm branch, and is much in the same attitude.

CCLII.

CCLII. ANCIENT MOSAIC.

In this, Jupiter is represented sitting in a chair, with his thunderbolts in his hand, and an eagle at his feet ; on one side is a figure of Victory ; on the other, a figure of Fame with wings, recording on a shield, the feats of Jupiter, which are dictated by Victory. This is esteemed one of the finest specimens of ancient mosaic. Found in the ruins of an ancient villa at Torre Pignatara.

CCLIII. NEPTUNE.

He is here seated on a rock ; on one side of him are his trident and a sea monster. Was bought out of the Borrioni palace.

CCLIV. A GROUP OF FIGURES.

This extraordinary bass-relief, has puzzled much the antiquarians, to explain the meaning of it. Some have called it a master of the athletic games. On a pedestal, in one corner, is a singular figure of Terminus, on which is the head of an old man with a beard. Terminus, in ancient Rome, was a divinity, who was supposed to preside over boundaries, and to punish the unlawful usurpations of land. Termini are mostly without feet or arms, as here ; and have often an emblem of fecundity : To this many pretend that these figures allude.

CCLV. A SHEPHERD.

He is here represented, sitting on a rock, with his crook and pipes ; near him is his dog. This, and the following bass-relief, are in veined marble ; but being in a front light, are seen to a great disadvantage.

CCLVI.

CCLVI. VENUS.

This elegant draped figure holds an apple in its hand, from whence it is called a Venus. Below is a winged boy, with a wreath, of flowers in one hand, and a lighted torch in the other.

CCLVII. CASTOR.

He is here, as usual in such figures, holding his horse by the bridle. This, and that which follows, are both in Greek marble, and the sculpture reckoned good.

CCLVIII. POLLUX.

Pollux is here described in the same attitude as the above. On one arm appears to be a lion's skin. These two brothers were formerly great heroes, and promoters of navigation. Many fabulous stories are related of them.

CCLIX. FLORENTINE MARBLE.

This is a very beautiful specimen of that kind of marble. In it there appears to be a town in flames, with a lofty tower and great clouds of smoke. It is all natural without any art used in it.

CCLX. A VASE.

It stands on a pedestal, richly ornamented. Over it hangs a festoon of foliage. On each side, is a winged griffin, which have each their paw on a ram's head; from whence it is imagined, that it belonged formerly to a sepulchral monument.

M

CCLXI.

CCLXI. A MODEL IN PLASTER

This is taken from an original antique, which is so much decayed and ruined, as not to be capable of restores. From a figure in it of a drunken Silenus, and other figures with musical instruments, it appears to be a Bacchanalian group.

CCLXII. A MODEL IN PLASTER.

This is another model in plaster, on account of the ruined state of the original. The story of it is thought singular. It is said to represent Orpheus with his music, attracting the Gods and Goddesses, and other figures about him.

CCLXIII. JUPITER PACIFICUS.

The antiquarians esteem this as a curious piece of Etruscan sculpture. He is called Pacificus, from the great mildness of character.

CCLXIV. A CENTAUR.

Centaurs are said to be half man and half horse. In this bass-relief, a Centaur seems destroying a horse with a club.—See an account of Centaurs No. cxxiv.

CCLXV. AN EMBLEM OF THE SUN.

A face is here represented, within a rich festoon of fruit and flowers, of excellent sculpture. It is said to be emblematical of the Sun, which was a great object of veneration with the ancients, as being the great cause of vegetation and plenty. The various attributes

butes of the sun, were frequently personified in Egypt, and other countries, under numberless denominations, and seem to have been the principal subject of their fabulous theology. *See in Appendix, No. XIX. an account of Temples of the Sun.*

CCLXVI. A TABULA VOTIVA.

It was usual with the ancients, to make vows to Æsculapius. This is supposed to be made by a lady, on the recovery of her health: She here sits conversing with Æsculapius at the end of a couch, on which he leans. A serpent is drinking out of a cup in his hand: at the other end stands Telesphorus, the God of convalescence.

CCLXVII. VICTORY.

This bass-relief is modern. The figure of victory is elegant. It is pouring a libation to Minerva.

CCLXVIII. SIXTUS QUINTUS.

This is said to be a good portrait of that pope. It was bought out of the Negroni collection.

CCLXIX. A LION'S HEAD.

This is fixed over the back door of the staircase. The sculpture of it is esteemed good.

CCLXX. A VASE.

It was found in a cava near Monticelli, in the Sabine country,
M 2 and

and was so much decayed and corroded, that it was necessary to re-work several parts, and new polish the figures; this gave it the appearance of being modern, which lessens much the value of it. The figures are Bacchanalians, in various attitudes. It stands on a modern pedestal, with rams heads, supporting festoons. It was bought from Volpato; the pedestal and repairs by Piranese.

CCLXXI. ANCIENT MODILLIONS.

These are fine specimens of ancient architecture. They were found in some ruins, where formerly stood a celebrated temple of Jupiter. Many fine fragments are frequently found where such elegant temples have been erected.

CCLXXII. CASTOR.

These two bass-relieves of Castor and Pollux, are much larger than usual. Castor is here in the usual attitude, holding his horse. They were both bought out of the Altieri villa, where they were much noticed for their size and sculpture. On their heads are stars, alluding to their being constellations. These two marbles have suffered much by accidents.

CCLXXIII. POLLUX.

Pollux was twin-brother to Castor, and is here in the same attitude. They were famous in history for the management of horses; and are often represented on white horses, with spears, and glittering stars on their heads. Before battle, it was sometimes reported that they were seen, mounted on their white steeds, at the head of the Roman troops, in order to encourage them.

CCLXXIV.

CCLXXIV. A CHARIOTEER.

A charioteer is here represented in the Circus Maximus, running full speed, with four horses in his quadriga, as was usual with the Romans. There appears also the metæ, or ending posts, which are yet extant in the circus at Rome. The circus is a large piece of ground inclosed, for an immense number of people to see the games.

CCLXXV. A LION.

In this bass-relief, a lion is devouring his prey. It probably belonged to a sepulchral monument.

CCLXXVI. A SEPULCHRAL MONUMENT.

This has been the front of a sarcophagus. On it are two Fames, holding up the portrait of some great personage: at each end are winged boys, holding each a torch.

CCLXXVII. THE GIRDLE OF VENUS.

Two compartments are here formed by a double festoon, which is supported by two boys. In one is a figure of Venus asleep, with her girdle about her, which, as described by Homer, is the symbol of all the charms and beauties of the graces. (*See, in Appendix No. VIII. Visconti's curious display of erudition on this girdle.*) She is attended with a satyr and a cupid. In the other compartment is a Silenus, with his usual attendants.

CCLXXVIII.

CCLXXVIII. A HEAD, IN A FESTOON.

There is something very singular in the character of this and the following head; both are buried, as it were, in a festoon of fruit and flowers, from which they are said to be emblematical of the sun, which was worshipped in Egypt as their Osiris, or great promoter of vegetation and plenty. To him many magnificent temples were erected in different parts, where he was worshipped. *See No. XIX. in the Appendix.* In the face of this there is such an awful countenance, as denotes it to represent an object of veneration. The top of the head is ornamented with a foliage, and the hair and beard flow with an air of majesty.

CCLXXIX. A HEAD, IN A FESTOON.

This, a companion to the above, is much in the same style; but being without a beard, it is conjectured to be a female figure, viz. an Isis, who in Egypt was also adored as the Goddess of Plenty, and is often represented as Cybele, with her usual attributes. To her also temples were erected, as the cause of the fecundity of the earth.

CCLXXX. A SACRIFICE.

Few subjects in ancient sculpture are more sought after than sacrifices; such specimens being very rare. In this they are leading a bull to the altar, with the usual attendants and instruments of sacrifice. This was thought so curious a piece of sculpture, that it deserved to be engraved. The copper-plate is with this collection.

CCLXXXI.

CCLXXXI. VENUS ON A DOLPHIN.

She is here seated on a dolphin, in allusion to the fable of her having sprung from the froth of the sea, near the isle of Cyprus. She is attended on one side by a winged cupid, and on the other by a boy, holding a torch downwards. This bass-relief, in order to match the others better, is lengthened at each end by fronts of cinerary urns, of which, see in the catalogue, No. CCCLXVII. and CCCLXVIII.

CCLXXXII. CUPID.

He is here asleep, in an easy attitude, leaning on his torch, which is extinct. On each side is a winged boy; one holds a festoon of flowers; the other holds a torch downwards. This is also lengthened by two fronts of cinerary urns. See No. CCCLXV. and CCCLXVI.

CCLXXXIII. CHARIOT RACES.

Winged boys are here, as in a former bass-relief, running and falling one over another. It is said to be an emblem of the follies of human life. There are at Naples some curious bass-reliefs on this subject.

CCLXXXIV. MASKS.

This singular bass-relief is said to contain a deal of mythological crudition. In the centre is an eagle, with two boys; they are supporting a double festoon of foliage, which forms two compartments, in each of which are two curious masks, facing each other. The
ancients

ancients in such masks frequently represented Pan or Silenus; by which the generative quality of matter is supposed to be represented, which was animated by Bacchus; under which mythological phantom, the creative spirit was personified. Masks are also a symbol of the darkness which overwhelmed all things before they were animated by the Creator.

CCLXXXV. ACHILLES,

With his spear and shield, he is here drawn in his car by two horses, which appear to be led by a figure called Victory. Under the horses lies a dead body, supposed to be that of Hector. This is lengthened by two fronts of cinerary urns.—See No. CCCLXXII. and No. CCCLXXI.

CCLXXXVI. A BACCHANALIAN SCENE.

In the middle is Bacchus, to whom a satyr is going to sacrifice a ram. The satyr has one foot on a kind of circular chest, out of which a serpent raises its head. There are several figures with musical instruments, and a boy with a lighted torch. This is lengthened by fronts of two cinerary urns.—See No. CCCLXX. and No. CCCLXIX.

CCLXXXVII. NEREIDES.

The Nereides were sea Nymphs, and daughters of Nerius and Doris; they were said to be fifty in number, and their names are mentioned by mythologists. Here they are on their knees, entreating Vulcan to release Prometheus, whom, by order of Jupiter, he had chained to mount Caucasus, to be devoured by a vulture, for having stolen fire from the sun. This bass-relief is four feet, eight inches

inches long, by two feet, three inches broad. It was bought out of the Altieri villa, where it was held in great esteem, being the only one known to exist on that subject.

CCLXXXVIII. A SEPULCHRAL MONUMENT.

This has certainly been the front of a sarcophagus. On it a portrait, probably of some great person, in a kind of shell, is supported by two winged figures, called Fames; below it is a strange jumble of heathen mythology; viz. of Jupiter and Leda, of a figure holding a cornucopia, boys playing, with masks, sea monsters, &c.

CCLXXXIX. A HEAD OF MEDUSA.

It is placed in a festoon of flowers. Medusa was noted for her personal charms, and the beauty of her locks; but on account of her incontinence, Minerva changed those locks into serpents: this gave her a countenance of pain, which is said to be an emblem of the remorse of a guilty conscience.

CCXC. A HEAD OF MEDUSA.

This appears to have been the capital of a fluted pilaster of some ancient building. The face seems to express great pain, as if it suffered by too heavy a weight resting on it.

CCXCI. AN ANCIENT ORNAMENT.

In this bass-relief, a rich festoon hangs from two horses heads. Below are several kinds of instruments used in sacrifices.

CCXCII. AN ANCIENT ORNAMENT.

This is a companion to the above, with a festoon: below this, are two dolphins, with their tails twisted together. Both these bass-reliefs have a border of foliage all round them.

CCXCIII. A HAND.

This hand, though modern, is much admired for its fleshiness, and the delicateness of the fingers and nails.

CCXCIV. A FAUN'S HEAD.

This is known to be the head of a Faun, by its upright ears. There is a wildness in its character. It was bought from Volpato.

CCXCV. A FRAGMENT.

This is a fragment of a head of hair; but it is not known to what statue it belonged.

CCXCVI. AN EAGLE.

It stands within a wreath of foliage, with expanded wings. The sculpture is reckoned good.

CCXCVII. A FACE.

By the rays of light emanating from it, it is said to be an emblem of the sun, that great object of veneration with the ancients.

CCXCVIII.

CCXCVIII. A FRAGMENT.

This is in grey granite, and is supposed to have been the handle of an elegant vase. On it is carved a Medusa's face.

CCXCIX. A FRAGMENT.

This is a fine specimen of the work of the ancients in their friezes. The egg and anchor, Dentelli, and other mouldings, are remarkably well done. It was found in some ruins of an ancient temple, which was dedicated to the sun.

CCC. MEDUSA.

She was one of the Gorgons, with the serpents about her neck, as usual, of which are many fabulous stories.

CCCI. A BOAR.

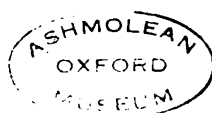
It is lying down, and is remarkable for having a dog at each end of it.

CCCII. A FRAGMENT.

It is not certain what this small head in porphyry is intended to represent.

CCCIII. SAPPHO.

That this is a portrait of that celebrated poetess, seems well
N 2 . ascertained



ascertained from medals and other ancient busts of her. It is a medallion in alto-relievo, and has been much noticed by connoisseurs.

CCCIV. A FRAGMENT.

This is the back part of an ancient head, the hair of which is well treated.

CCCV. A MASK.

This is a comic mask, which are generally in a singular style of sculpture.

CCCVI. A MASK OF BACCHUS.

Most figures of Bacchus are of good sculpture.

CCCVII. A LION PEDESTAL.

This is reckoned a fine piece of sculpture. The lion with its paw on its prey, is a very spirited figure.

CCCVIII. A GRIFFIN PEDESTAL.

This is a curious specimen of those chimerical fancies of the ancients.

CCCIX. A BRONZE PEDESTAL.

Michael Angelo is said to have wrought, or at least to have given the design for this pedestal. The figures on it are admirably well executed,

executed, and much noticed by the artists. This is not reckoned antique, but what is called *Cinquecento*, or in the time of Michael Angelo, when the arts were in great perfection. It supports a circular grey granite table.

CCCX. TWO MEDUSA FACES.

In these faces are well expressed the pain and remorse which are usually in the heads of Medusa. The sculpture of them is reckoned very fine.

CCCXI. A SEPULCHRAL MONUMENT.

The fronts of sepulchral monuments have often on them a strange variety of figures. On this are represented, Sea-horses, Tritons, Mermaids, and other figures; of which see a great variety in Montfaucon, volume first, chap. VIII. plates, 33, and 34. The figures here appear endeavouring to raise a storm and disturb the waters. In the middle appears a figure of Neptune, who seems to punish them, and quiet the waters.

CCCXII. AN ACROTERIUM.

Such ornaments were much used by the ancients, in pediments, and on the tops of their buildings. Antiquarians pretend that the flower in the centre, is the lotus, from which all the branches spring; and that it is an emblem of the productive quality of water, which many Philosophers contend is the elemental matter, or *stamen* of all things and suffices alone for the production of all the visible creation. Thales, a celebrated Grecian Philosopher, held that water was the principle of all the bodies which compose the universe. Van Helmont endeavours to prove this doctrine by an experiment.

He

He burnt a certain quantity of earth, till all the water and oil were consumed; he then weighed it, and, after mixing water with it, in an earthen pot, he planted in it a willow, which with rain water grew to a considerable size, without any diminution of the earth. Boyle confirms this by a similar experiment.

See a more particular account of this in the additional Appendix, the XV. chapter, from the report of Board of Agriculture, No. II, page, 4.

CCCXIII. A BASS-RELIEF.

This is in the same state as when first found. It was so much decayed, as not to be capable of being restored, for which reason a model was made from it.—See No. CCLXI. It is said to represent Silenus and Bacchanalians with musical instruments.

CCCXIV. A BASS-RELIEF.

This was also found so damaged, as to be judged incapable of repairs. A model was made from it.—See No. CCLXII. It is said to represent Orpheus, with the Gods and Goddesses. .

CCCXV. ARCHITECTURE.

In this bass-relief is represented some ancient Architecture, which is very singular and irregular.

CCCXVI. PLOWING.

Here is seen the manner of plowing used by the ancients. It is now the common way of plowing in many parts of Italy.

CCCXVII.

CCCXVII. MASKS.

On this curious bass-relief are seven masks, which are all singular in their kind ; but their meaning seems not well understood.

CCCXVIII. PLUTO.

He is here in his car, hurrying away Proserpine to the infernal regions. At his side are two figures: one of them appears to be Minerva, endeavouring to stop him, and dissuade him from the attempt.

CCCXIX. A FAUN.

He holds in his hand a Thirsis, and is distinguished by his upright ears and pedal. The sculpture is very ancient, and is said to be Etruscan.

CCCXX. A SACRIFICE.

The attitude of this figure, sacrificing to an owl, is very singular. Its dress and curled hair is very extraordinary. This is also said to be Etruscan. Such bass-reliefs are very rare.

CCCXXI. A SATYR.

A very spirited figure of a satyr is here offering a honeycomb in a bowl to Pan, a curious figure. The top is ornamented with horses heads and festoons.

CCCXXII.

CCCXXII. HYGEIA.

The figure in this very ancient bass-relief, appears by the serpent round her body, to be Hygeia, daughter of Æsculapius. She is elegantly draped, and holds in her hand a cup, or a kind of a shell, as usual in such figures. A cock seems pecking at the serpent. Various mythological interpretations are given about it.

CCCXXIII. A QUINCE TREE.

Two winged boys appear to be here gathering quinces ; that fruit, it is said, was sacred to Venus. In the tree is a dove, from whence it is said to be emblematical of love. It is in a broad frame, richly ornamented with flowers and foliage, and neat mouldings. It is five feet, three inches in height.—Was bought out of the Mattei villa, where it was fixed in an alcove in the garden. It is engraved in the third volume of that Prince's marbles.

CCCXXIV. LIONS.

In this are two lions, a horse, and a man. All seem mortally wounded, except the man, who appears in great fright : he holds a dagger in his hand. This was bought out of the Borroni villa.

CCCXXV. A WILD BOAR.

It is running amidst some rushes, and has been often pointed out by connoisseurs, as an excellent figure. This was also bought out of the Borroni villa.

CCCXXVI.

CCCXXVI. A VINTAGE.

It seems uncertain what this bass-relief was intended to represent. From the busy scene of squeezing grapes, carrying amphoræ, the wine tubs, &c. it is called a vintage. On one side is apparently a marriage: on the other side are several children with books; from whence some call it the different stages of life.

CCCXXVII. AN ACROTERIUM.

These are very beautiful ornaments, and much used by the ancients in their buildings. The flower lotus is at the bottom, out of which various branches, with other kind of flowers, spring in beautiful curls. Many modern ornaments for ceilings, have been taken from them. This, as well as the preceding, is said to be an emblem of generation.

CCCXXVIII. A SHEPHERD.

Here he is leaning on his crook, with his sheep around him. On one side is a bull.

CCCXXIX. AN ANCIENT ORNAMENT.

The foliage of this is finely wrought, and is teeming with seeds, which some birds are pecking. The branches here, as in the Acrotoriums, spring out of the lotus, which, with the birds destroying the seeds, is said, by some antiquarians, to be an emblem of generation and destruction, to shew the perpetual rotation of matter.

O

CCCXXX.

CCCXXX. AN ANCIENT ORNAMENT.

This is a companion to the above, with branches springing from the lotus, as above explained.

CCCXXXI. A SEPULCHRAL MONUMENT.

On this are four portraits of persons, whose characters they seem to express well. It has evidently been the top of a sepulchre.

CCCXXXII. MASKS.

In the middle, are two recumbent figures with masks, and a cup between them; there is also a mask at each end.

CCCXXXIII. AMAZONS.

This is only a fragment of a fine bass-relief. On it are seen horses and Amazons.

CCCXXXIV. A MEDUSA'S HEAD.

By its being angular, it appears to have been a corner of a sarcophagus. The sculpture of it is reckoned very fine. It serves as a pedestal for busts, &c.

CCCXXXV. A SHEPHERD.

He is represented here with his flock around him, which are feeding on the rocks: it forms a romantic scene. This was bought out of the Borroni villa.

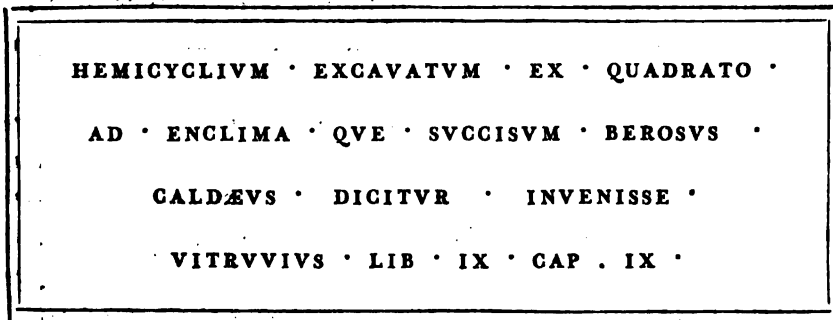
CCCXXXVI.

CCCXXXVI. AN ANCIENT DIAL.

This is interesting on account of its having on it a portrait of Berosus, who was a celebrated astronomer at Athens, and was the inventor of this kind of dial. He wrote the history of the Chaldeans, gave a clear account of Noah's flood, and is often cited by the Fathers and Josephus, as one of the most authentic ancient historians. At Athens, he was in such repute, that they erected a statue to him, in front of the public schools. He was a native of Babylon, and lived 260 years before the Christian æra. This dial is engraved in Guetani's *Monumenta Inedita*.

CCCXXXVII. A PEDESTAL.

On this pedestal, which supports the dial, is carved in bass-relief, a figure of Berosus, directing the use of the dial, with a trumpeter ready to proclaim the hour of the day, as soon as the shade reached the meridian line. On the upper part of it is an inscription, purporting it to be the invention of Berosus, as follows.



Below it is an inscription, from Petronius Arbiter, denoting the great value of time. It is said that Trimalchio, a man very sumptuous

tuous, always kept in his dining parlour, (in **TRICLINIO**, a room where in old times stood three beds, on which they sat, compassing the table on three sides, so that one side was open to the waiters, to set on meat and liquors) a monitor, to remind him how many hours of his life he lost; most probably of his pleasurable amusements.

TRIMALCHIO . LAVTISSIMVS . HOMO .
 HOROLOGIVM . IN . TRICLINIO . ET .
 BVCCINATOREM . HABET . SUBORNATUM .
 VT . SUBINDE . SCIAT . QUANTUM . DE .
 VITA . PERDIDERIT . — PETRON . C . LXXI .

The Romans before the Carthaginian wars, had neither clocks nor dials of any sort; but they supplied that defect by observing the height of the sun at noon, and the shades cast in the Forum. A herald, or trumpeter, (*accensus consulis*) was appointed to proclaim the hour of the day, by sound of trumpet. As soon as they had this dial, a man watched when the shade fell on the meridian line, that the trumpeter might proclaim the hour, as here represented.—*See Pliny, Book VIII. towards the end.* There is an author who pretends to prove, that the word Gallus, mentioned by our Saviour, when he foretold that Saint Peter would deny him, is to be understood as a crier of the hour, who by the jews went under the denomination of Gallus; as at present at Rome, the boy who gives notice to the bricklayers, masons, &c. of its being the hour destined for breakfast or dinner, is generally called *Merlo*, the blackbird; whence they say, "*Il merlo ha cantata*," The blackbird has sung.

See translations of the two inscriptions in the Appendix, No. XVII.

CCCXXXVIII.

CCCXXXVIII. A CISTA MYSTICA.

This was once part of a colossal statue of Æsculapius, and is supposed to be a chest, in which he kept his arcana or nostrums. The serpent, putting out its head from under the lid, is said to be an emblem of his medicinal art: others pretend that a serpent was kept within by way of a lock, to prevent people from prying into his secrets. When this was bought, it was joined to the two feet, No. ccccxv. and to a part of the drapery of that statue; but being very heavy and unwieldy in one piece, the cista and feet were separated, that the feet might serve as pedestals. This was placed at the feet of that statue, in the manner as in many consular statues, where is seen a cista, or circular chest, with a lock hanging to it, in which the consuls are said to have kept their papers. See the consular figure, No. vi. This is reckoned a curious piece of antiquity.

CCCXXXIX. A TERMINUS.

This kind of pillars was frequently set up by the ancients, to ascertain boundaries and property. They were held so sacred, that in time, they became a sort of deities, and annual feasts were instituted to them, called the Terminalia. There is great variety of these Termini, which are mostly a pillar with a head on, and often with an emblem of generation or fecundity. This has a double face, which it is said, is to shew that it protects the property on both sides.

CCCXL. THREE MASKS.

They are carved on a circular piece of marble. Some mythologists

gists pretend such masks are symbolical of darkness, and a privation of life, till animated by the breath of the Deity. Masks are frequently repeated by the ancients, on gems, cameos, and marbles; but mostly on sepulchral monuments.

SARCOPHAGUSES

SARCOPHAGUSES
AND
CINERARY URNS.

SARCOPHAGUSES

AND CINERARY URNS.

IT was usual with the ancients to burn the bodies of their deceased friends, and to deposite their remains in urns, called cinerary, from the Latin word *cinis*. In Italy, are yet extant several buildings, which were formed within with holes all round, for the reception of these urns; which buildings are called columbaria, from their resemblance to dove-cotes. In Montfaucon are some curious specimens of them. The urns, when first found, contain mostly ashes and bones; often ancient money and coins have been found in them: sometimes also lamps, tear bottles, and other curiosities; of which some specimens may be seen in some of these urns; frequently the bones and ashes are found wrapt up in Asbestos cloth, which is curiously wrought from a stone which fire will not destroy. Pliny mentions napkins made of it, which, when foul, were put into the fire to cleanse them, which answered the end of washing: of this stone may be seen some curious specimens. It would

●

would be interesting, if it could be ascertained, that these urns contained the remains of persons noted in history; but the inscriptions on them are all without date, and tell little more than their names, with the number of years, months, days, and often the hours they lived. It has been often remarked, that cinerary urns and sepulchral monuments are generally in better preservation than other ancient marbles. This seems owing to the religious respect the ancients had for the tombs and remains of their ancestors; as also for the temples where such things were placed. That respect was so great, that it was deemed sacrilege even to touch them; and it was punishable with death.—*See D'Ankerville, vol. ii. page 46.* There is great variety of curious ornaments on these urns, about the meaning of which antiquarians differ. Many are of opinion that they are emblematical of life and death; others of generation and dissolution, &c. Some contend, they allude to the characters of the people: it is probable, that many of them have some mystical meaning; but the greatest part appear to be ornaments, sculptured according to the taste and fancy of the artist.

CCCXLI. A SARCOPHAGUS.

Such grand sepulchral monuments are very rare and valuable. They are supposed to have contained the remains of great personages, probably noted in history, who, if known, would render them interesting. On this is a variety of figures; but for whom intended, or what their different attitudes mean, seems to puzzle the antiquarians. At each end is a lion devouring his prey. It is seven feet long, and four feet high; and serves as a fine pedestal for the large statue of Jupiter. Two of the figures on it hold each a scroll in their hands; on one of them is the name EMIL, on the other CANTENVVS.

CCCXLII.

CCCXLII. A SARCOPHAGUS.

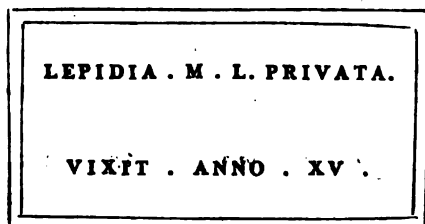
This very ancient piece of sculpture is very singular. In the middle are two folding doors, and on each side of them, two comic figures, with a mask on the lid over each of them; from this it is conjectured to have contained the remains of some comic poet: on the top is an inscription; but so defaced as not to be legible. The unusual ornaments on it, caused some difficulty in getting a license to take it out of Rome.

CCCXLIII. A SARCOPHAGUS.

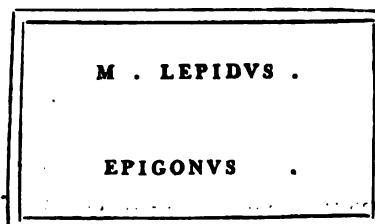
This is richly ornamented with a variety of figures. In the middle is a portrait of the person whose remains were therein deposited. On each side are two winged boys; and at each end are the *Dii-Oscuri*, or Castor and Pollux; supposed an emblem of day and night. On the lid are a variety of sea monsters, with tragic masks at each corner. It was bought from Cavaceppi.

CCCXLIV. A CINERARY URN.

On each corner of this is a face, apparently of Jupiter Ammon, with horns, from which hangs a festoon, inclosing two panels, with each an inscription as below. At each corner below, is an eagle with expanded wings. It was bought with many others, in a lot from the villa Mattei, and is engraved with those marbles. *Vol. iii. plate 65, fig. 4.*



P



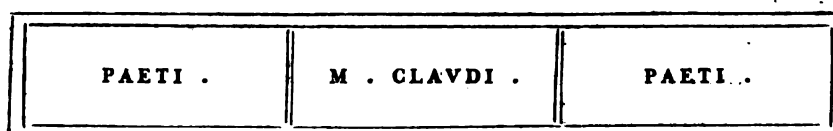
CCCXLV.

CCCXLV. A SEPULCHRAL MONUMENT.

In the front is a lion devouring its prey, carved in bass-relief: the ends are neatly fluted. It appears to have been part of a sarcophagus, and serves as a good pedestal.

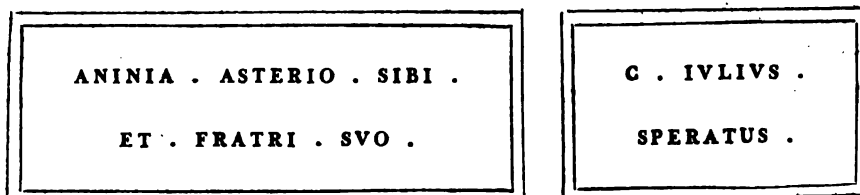
CCCXLVI. A CINERARY URN.

This small urn is plain all over, except a rose on the lid, and mouldings round the edges. In the front is an inscription, as below, with the name Pæti on each end.



CCCXLVII. A CINERARY URN.

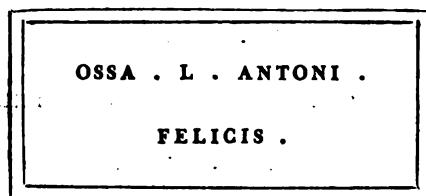
The lid of this is ornamented with roses: in front of it are two panels, with plain mouldings, which contain each an inscription, as below.



CCCXLVIII. A CINERARY URN.

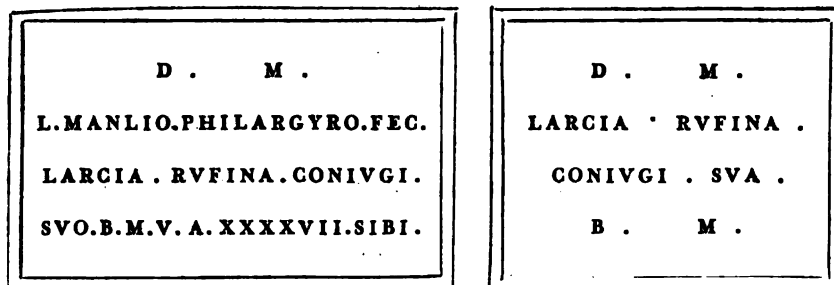
On the lid of this is a pitcher lying on one side: in the middle is a panel, with mouldings richly ornamented, within which is an inscription

inscription as below. It is engraved in the *Monumenta Matheiana*,
b. iii. plate 61, fig. 2.



CCCXLIX. A CINERARY URN.

This is an oblong. It contains two panels with plain mouldings round them, in each of which is an inscription as below. It is engraved in the *Monum. Mathei*. b. iii. plate 71. fig. 1.



CCCL. A CINERARY URN.

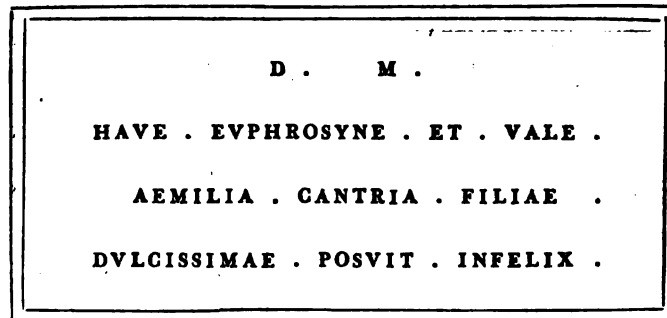
At each corner above is a ram's head, from the horns of which hangs a festoon of foliage, from one side to the other, in which is

the inscription. Below the heads, at each corner, is a vase full of fruit. It is engraved in *Monu. Mathei. b. iii. plate 65, fig. 3.*



CCCLI. A CINERARY URN.

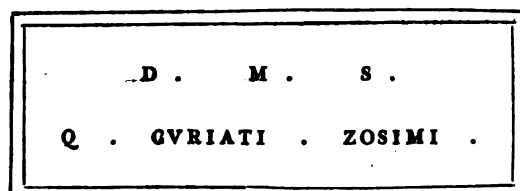
This elegant urn has, as the above, rams heads, from the horns of which hangs a festoon of flowers, in which is an inscription as below. At the bottom is a butterfly, the emblem of the human soul. The ends are richly ornamented.



CCCLII. A CINERARY URN.

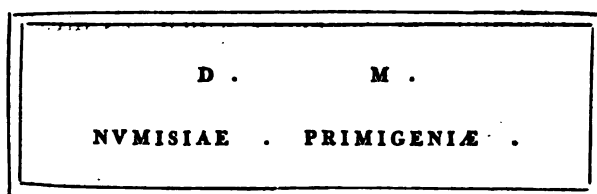
At the four corners are fluted pilasters, which support an entablature. In the front is a kind of chest of drawers, with rings to them, over which, within a panel, is an inscription: the front of the

the lid is ornamented with mermaids and masks ; and the top with scrolls and roses : at one end is a vase ; at the other a dish.



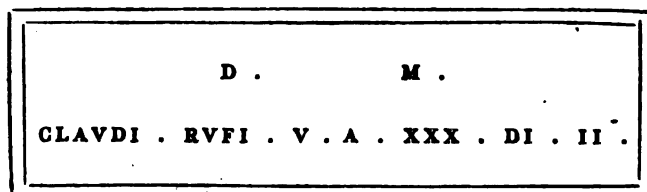
CCCLIII. A CINERARY URN.

This small urn is ornamented in front with neat flutings. On the lid is a rose, and in the middle an inscription, It is engraved in *Monum. Mathei. b. iii. plate 68, fig. 5.*



CCCLIV. A CINERARY URN.

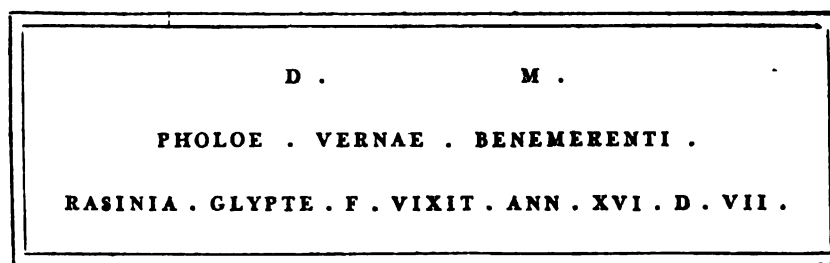
The front of it is ornamented with roses and other things : within is a panel with an inscription.



CCCLV.

CCCLV. A CINERARY URN.

At each corner above is a mask, from which hangs a festoon, in which is an inscription as below.

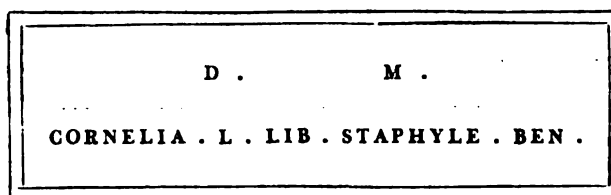


CCCLVI. A CINERARY URN.

At each corner is a wreathed pillar with a capital. In the middle are two large folding doors, one of which is a little open : over the doors are two birds destroying a butterfly. The two ends are ornamented with palm branches : two trees support a festoon, which hangs across the doors.

CCCLVII. A CINERARY URN.

From the two corners in front, hangs a rich festoon of foliage, in which, within a panel, is inclosed an inscription. It is ornamented with birds pecking fruit ; and on the top, with a rose budding. This and other things of the kind, are said by the learned, to be emblematical of dissolution and regeneration, to shew the perpetual rotation of matter.



CCCLVIII.

CCCLVIII. A CINERARY URN.

It is ornamented at each corner with wreathed pillars, from which hangs a festoon of fruit and flowers, with a bird pecking it: below is an eagle with its wings expanded: above it, is a plain panel, with the inscription. The lid is ornamented with scrolls and roses, and the two ends with palm branches. It is engraved in *Monu. Mattei. b. iii. plate 71, fig. 2.*

G . IVLIVS . HIRMAISCVS . VIXIT . ANN . XXI

CCCLIX. A CINERARY URN.

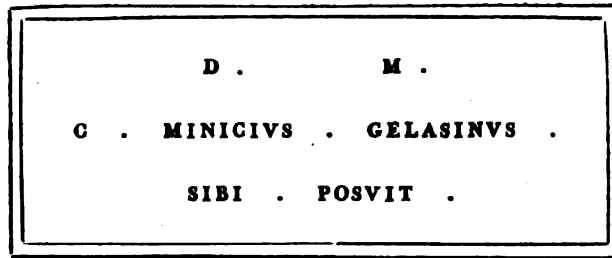
In the front is a female figure reclining on a couch, with neat drapery: below it is an inscription in a panel, with enriched mouldings. At each end of the couch is a lighted torch: on the lid are two large birds pecking fruit out of a basket.

P . ETRILIVS . ABASCANTVS . ETRILIAE .
DANAE . VXORI . KARISSIMAE .

CCCLX. A CINERARY URN.

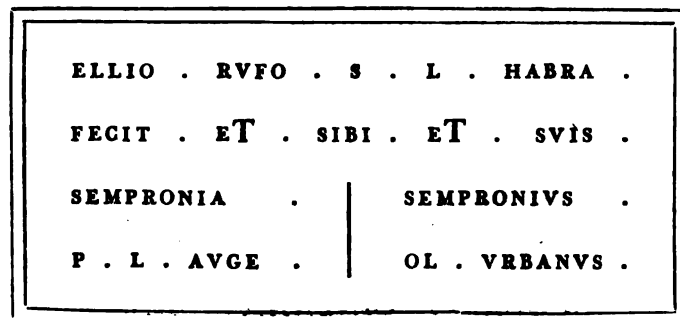
On this urn there are several very curious figures, particularly
the

the *Dii-Oscuri*, who seem fighting: the lid is enriched with scrolls and roses: in the middle is a panel with an inscription.



CCCLXI. A CINERARY URN.

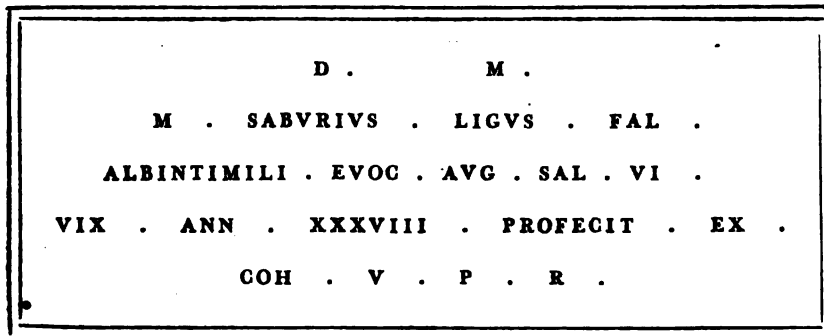
All the mouldings on it are very much enriched. In the middle is a panel with an inscription: at each end of the panels are two roses, and an ornament between them. On the lid are two cornucopias. The two ends are ornamented with roses.



CCCLXII.

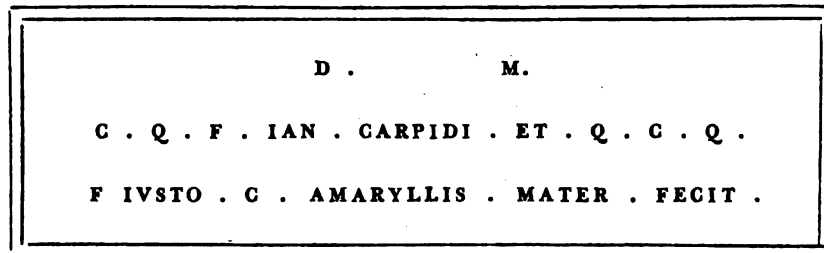
CCCLXII. A CINERARY URN.

In the middle of it is a panel, which contains an inscription, as below. On each side of it is a griffin.



CCCLXIII. A CINERARY URN.

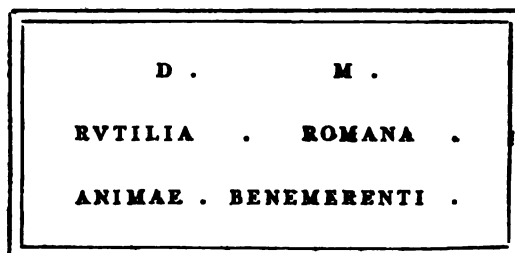
This curious urn has, on each side, two pillars, very singular in their form. On the top of each is a mask: below, in a kind of shell, is a portrait, with a bird on each side: above, in a panel, is the inscription: on the lid are two birds pecking fruit off a tree.



CCCLXIV. A CINERARY URN.

On each side of it is a curious wreathed branch, with a fruit like a
Q pine

pine apple on the top. In the middle is a panel with an inscription: under it is a candelabrum, and a griffin on each side of it: at each corner of the lid, are masks with curled hair, as in the two large masks; and in the middle a lion devouring its prey. N. B. This lid has been changed.



CCCLXV. A CINERARY URN.

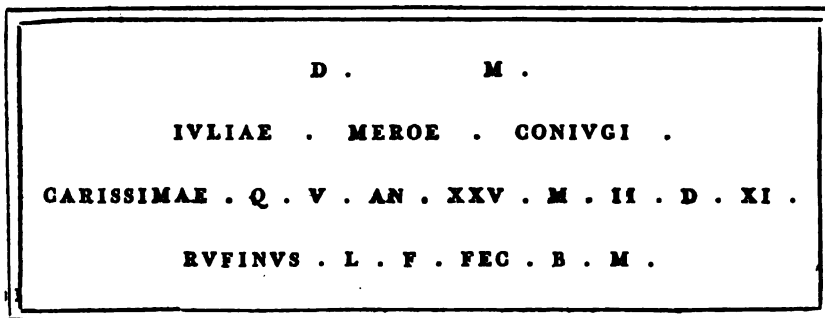
On each side is a wreathed fluted pillar, with a curious capital and frieze: in the middle is an inscription, on each side of which is a lighted torch; over it are two birds eating fruit out of a basket: on the lid also are two larger birds, pecking fruit out of an ornamented vase. This is engraved in *Monu. Mattei. b. iii. plate 55, fig. 3.*



CCCLXVI. A CINERARY URN.

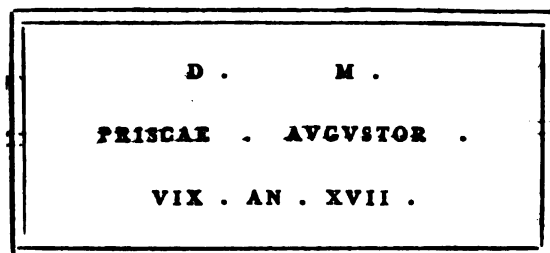
On each side are wreathed pillars, with antique Ionic capitals,
 from

from which hangs a rich festoon of foliage, in which is an inscription, as below. On the lid is a bird with expanded wings, apparently an owl.



CCCLXVII. A CINERARY URN.

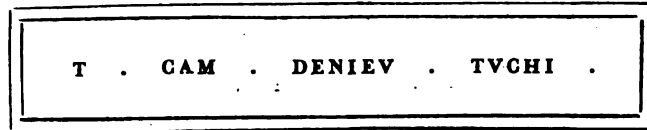
On each side is a pillar, very singular in ornaments: they support a festoon of fruit and flowers, within which is an inscription. On each corner of the lid is a mask, with curled hair, as is usual on sepulchral monuments; below, within the festoon, is a bird, apparently an eagle, with expanded wings.



CCCLXVIII. A CINERARY URN.

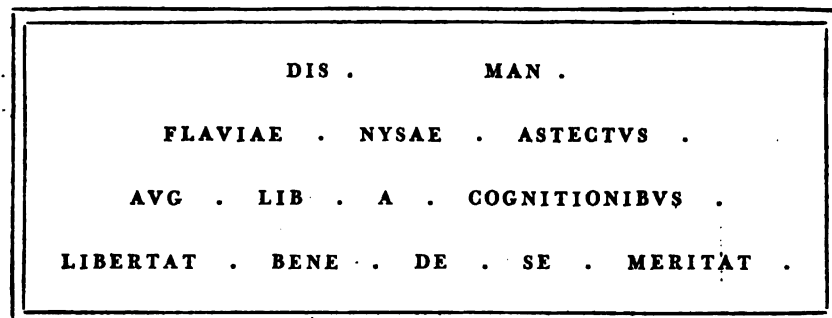
There are two boys on each side holding up a rich festoon, from
 Q 2 which

which birds are pecking the fruit. Within a panel is the inscription. On the lid is a wreath of foliage.



CCCLXIX. A CINERARY URN.

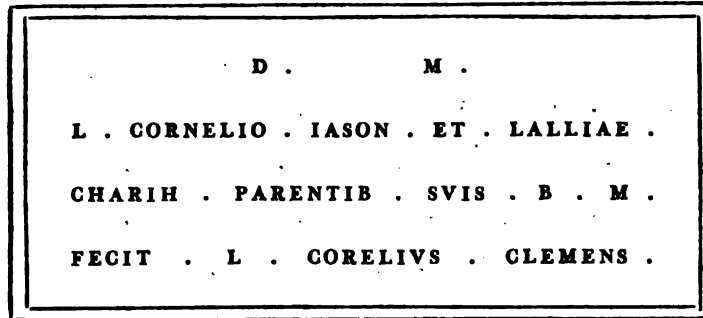
The inscription of this is within a rich panel, which is supported at each corner by a dolphin's tail. Within the festoon is a bird pecking fruit. On the lid is a lion lying down. This is engraved in the *Monumenta Mattei*. vol. iii. plate 58, fig. 4.



CCCLXX. A CINERARY URN.

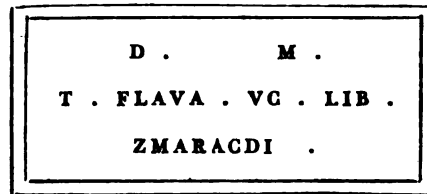
At the top is a pediment, curiously ornamented. On each side is a short fluted pillar, on the top of which are two birds, holding up in their beaks a festoon, in which is an inscription, as below: there are

are several birds about it eating the fruit from the festoon. It is engraved in the *Monu. Mattei. vol. iii. plate 69, fig. 2.*



CCCLXXI. A CINERARY URN.

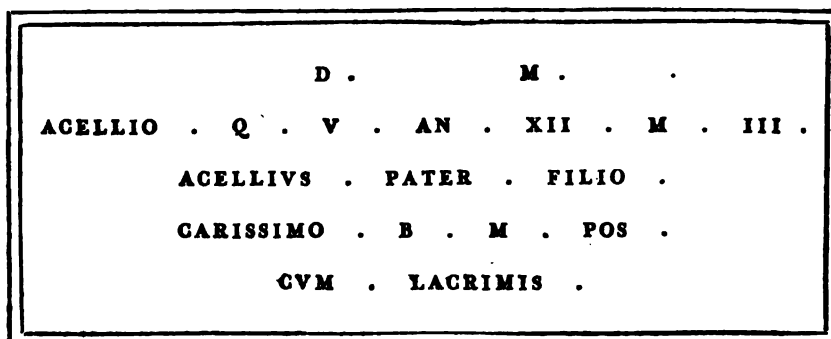
At each corner is a head, apparently of Jupiter Ammon ; from the horns hangs a rich festoon, with an inscription in the middle. At each corner below is an eagle ; between them are two other birds, destroying a lizard : on the lid are two birds pecking fruit out of a basket.



CCCLXXII. A CINERARY URN.

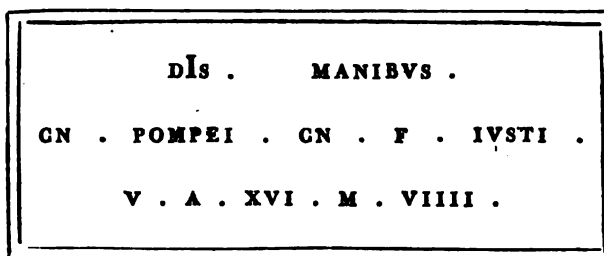
This, as the above, has at each corner a head of Jupiter Ammon, supporting a festoon, in which is the inscription : at each end are two

two eagles, with other birds: on each corner of the lid is a mask. It is engraved in the *third vol. of Monum. Mattei. plate 73, fig. 5.*



CCCLXXIII. A CINERARY URN.

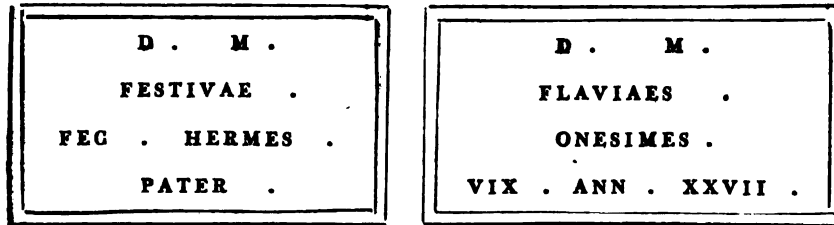
At each corner of this urn is apparently an ox's head, from which hangs a festoon, with the inscription: below it are several birds: in the middle of the lid is a kind of a two handled vase, which seems to contain blazing fire; on each side of it is a lion or tiger. It is engraved in *vol. iii. of Monum. Mattei. plate 71, fig. 4.*



CCCLXXIV. A CINERARY URN.

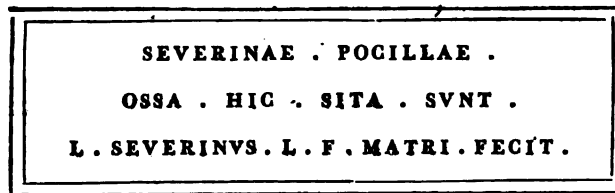
This has two panels, with mouldings very much enriched; each
 of

of them contains an inscription, as below. They are divided by a foliage. The lid is ornamented with scrolls and roses.



CCCLXXV. A CINERARY URN.

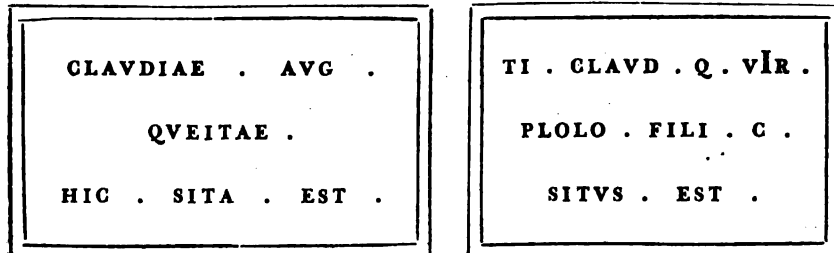
On each corner are skulls of horses, from which hangs a festoon of foliage and fruit, which birds are pecking. The lid is ornamented with scrolls and roses. Within the festoon is the inscription. The ends are enriched with spreading branches.



CCCLXXVI. A CINERARY URN.

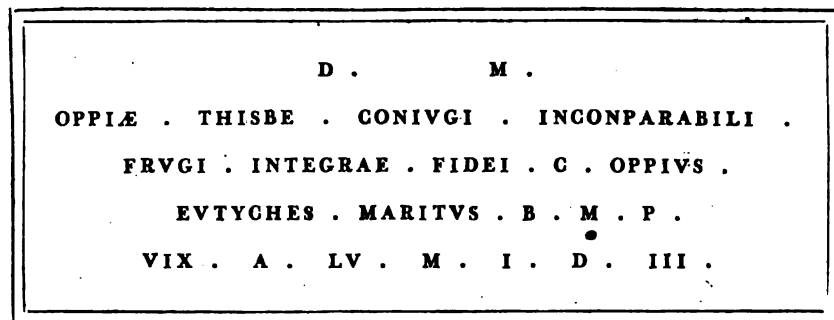
This very curious urn has, at each corner, a short pillar, on which stand two birds; from their tails, branches out a rich festoon of flowers and fruit. It is held up in the middle by an eagle, which forms a double festoon, holding in each a panel with inscriptions. There are various birds pecking the fruit. The lid is also singularly ornamented

ornamented. At the ends of the urns are festoons curiously supported with birds.



CCCLXXVII. A CINERARY URN.

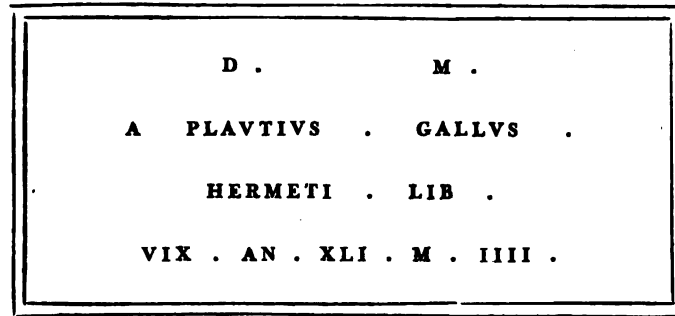
This elegant urn has on it two winged Fames, who support the inscription. At each corner is a boy leaning on a torch, which is extinct: at each end of the urn are griffins: the lid is ornamented with scrolls and faces.



CCCLXXVIII. A CINERARY URN.

On each corner is a ram's head; from the horns of them hangs a festoon, within which rests an eagle with expanded wings: above it,

it, in a panel, is the inscription, as below : the ends are ornamented, one with a kind of pitcher, the other with a rose.



CCCLXXIX. A CINERARY URN.

This elegant urn is circular. In the middle is a panel, with an inscription : on each side of it, is a figure of Castor and Pollux with their horses, supposed to be an emblem of day and night : below is the figure of a man reclining, with a palm branch in his hand : it is probably a portrait of the person whose remains were therein deposited. The urn is enriched with flutings all round.



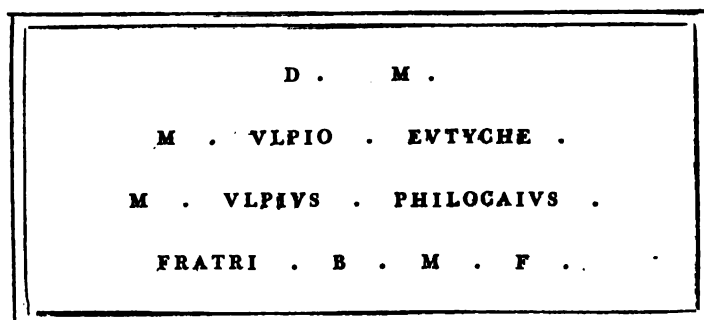
CCCLXXX. A CINERARY URN.

This neat urn has flutings all round the lower part of it, and the mouldings very much enriched : a festoon hangs from each corner,

R

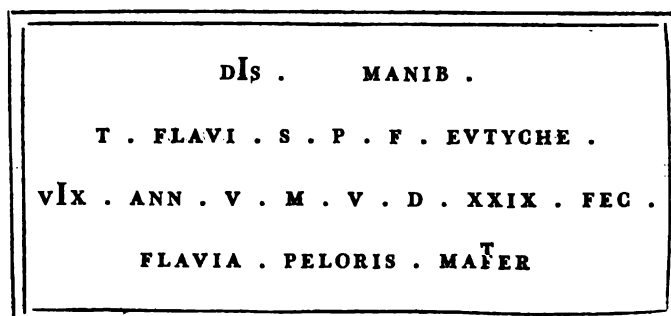
supported .

supported by two boys, in which is the inscription. The ends are ornamented with branches and roses : the lid is also neatly carved.



CCCLXXXI. A CINERARY URN.

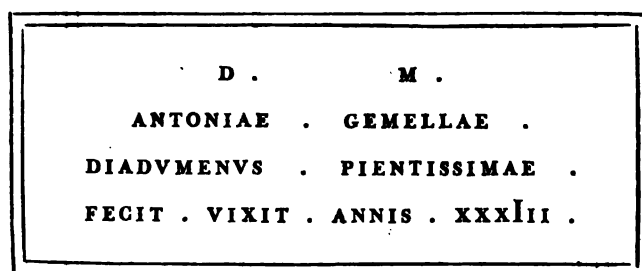
This elegant urn has in front a panel with an inscription : it is surrounded with a rich festoon of foliage and fruit : at the bottom is a vase, from which branches the festoon : on the vase are two birds apparently drinking out of it. On the lid is represented a boy sucking a deer, supposed to be young Hercules. N. B. This differs from that in the drawing, which has on it a vase, with a lotus branching out of it. It is engraved in the *Monum. Matteiana*, plate 68, fig. 5.



CCCLXXXII.

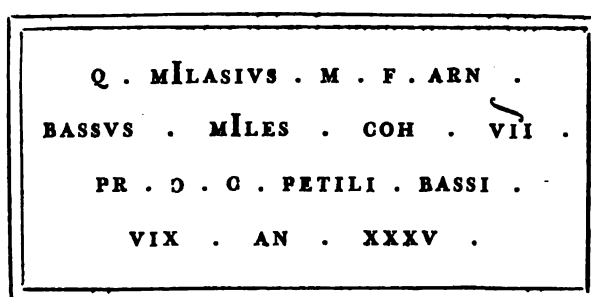
CCCLXXXII. A CINERARY URN.

This urn is circular, and richly ornamented. In the centre of it is a panel, with the inscription, as below: on each side is a dolphin, with their tails upwards, from which hangs a rich festoon: the lid and sides are all over ornamented with waved flutings.



CCCLXXXIII. A CINERARY URN.

This neat urn has, at the four corners, double pilasters, fluted, with an entablature: the lid is richly ornamented with scrolls and roses: in the front, within a panel, is the inscription. It is engraved in *Monumenta Matteiana*.



CCCLXXXIV. A CINERARY URN.

The front and both ends of this urn are formed with large
 R 2 panels:

panels; in the end-panels are roses: in the front, within another ornamented panel, is the inscription. The lid has on the top a wreath of fruit and flowers; and at each corner a mask: but this lid seems not to have originally belonged to this urn.

DIS	.	MANIBVS	.	SACRV	.
TI	.	CLADIO	.	ONESIMO	.
ACTES	.	LIB	.	CLAVDIA	.
FELICVLA	.	CONIVGI	.	SVO	.
BENE	.	MERENTI	.	FECIT	.
VIXIT	.	CVM	.	EO	.
		ANNIS	.	XXI	.

CCCLXXXV. A CINERARY URN.

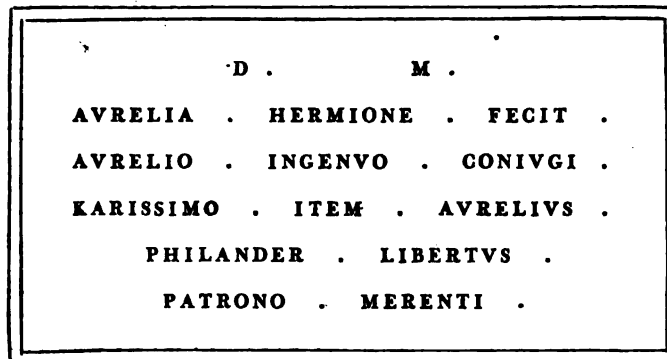
This neat urn has in front an ornamented panel, with an inscription within: the lid is ornamented with roses: the ends are plain.

Q	.	LAFLIVS	.
		PRIMIGENIVS	.
VIX	.	ANNIS	XX

CCCLXXXVI.

CCCLXXXVI. A CINERARY URN.

In the front is a curious panel, which contains the inscription as below : on the lid is a singular kind of vase, with scrolls and roses.

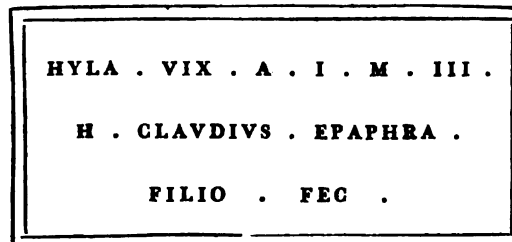


CCCLXXXVII. A CINERARY URN.

This elegant urn is circular, but has no inscription : the lid and sides are richly ornamented : on the top of the lid is a pomegranate.

CCCLXXXVIII. A CINERARY URN.

This circular urn is of an elegant form : it is ornamented all round with waved flutings : the inscription is on a panel, as below : On each side of it is a ram's head : In it are two tear-bottles, a lamp, and some bones, as when it was first discovered.



CCCLXXXIX.

CCCLXXXIX. A CINERARY URN.

This has in front two panels, with each an inscription within. They are separated from each other by a twisted pillar. The front is ornamented all round with roses: the front of the lid has also roses on it; and the top has also on it scrolls and foliage: on it stands an imperial colossal hand, with a ring on one of the fingers.

D . M .	D . M .
CALIDIAE . VRSILIAE .	TELESPHORI . PRIMITIVI .
V . A . XXXII . M . VI . D . X .	VIXIT . AN . VIII . MEN . III .
L . CALIDIUS . BVCVLVS .	DIEBUS . XVI . HORIS . X .
LIBERTAE . PIENISSIMAE .	POSVIT . ONESIMVS
ET . INCOMPARABILI . FECIT .	PATER .

CCCXC. A CINERARY URN.

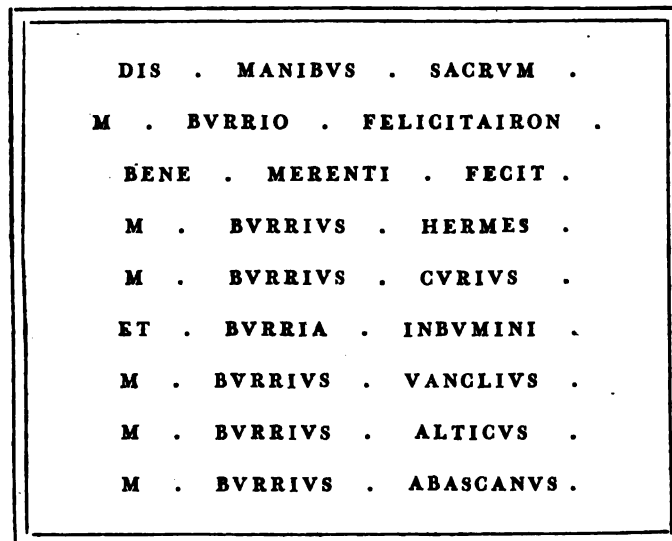
Both ends of this urn, as well as the front, are formed in panels; in the middle is the inscription, on each side of which are pillars, with other ornaments.

D . M .
M . RVFRIVS . M . L . PILAFFIPHVS .
RVFIA . M . L . IVCVN . SOROR .
ARGVNDI .

CCCXCI.

CCCXCIII. A CINERARY URN.

At each corner are twisted Ionic pillars, from the volutes of which hangs a rich festoon of fruit and flowers: it hangs across a double door, on which are several heads, and on each side a griffin. The inscription is in a panel over the door: at the corner of the lid are masks, and a wreath of foliage in the middle.



CCCXCIV. A CINERARY URN.

At all the four corners of this elegant urn are fluted pilasters, with an entablature: the two ends are formed in arches, by a fluted pilaster up the middle: the front has two panels, divided by another pilaster:

pilaster: on the lid is a large eagle with expanded wings: the inscriptions as below.

T . PEDVCAEVS . T . F . QVIR . FLORVS . V . A . XXI .	
T . PEDVCAEVS .	T . PEDVCAEO .
T . L . FAVSTVS .	T . F . QVIR .
PEDVCAEA . T . L .	SEVERO . FILIO .
DAPHNE . VXOR .	VIX . AN . VIII .

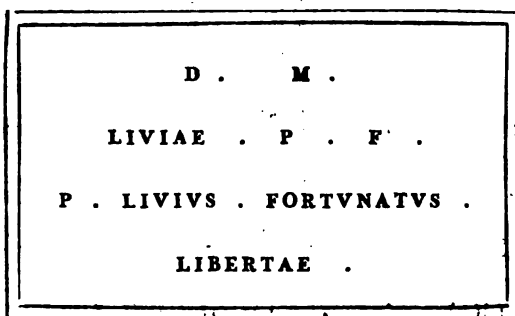
CCCXCV. A CINERARY URN.

This urn is curiously wrought and jointed, as stone work is often done. In the front is a large panel, with an inscription: on the lid stands an antique leg of excellent sculpture.

DIS .	MANIBVS .
M . FERENTIVS .	STEPHANI .
LIBERIVS .	RESII . IVLVS .
EICROCALELI .	BERTAELVS .
CARVILIAE .	MAMMAE . SVAE .
BENE .	MERITAE .
O . E . S . F .	

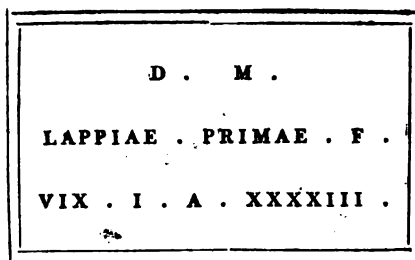
CCCXCVI. A CINERARY URN.

The two ends and front are formed in compartments by mouldings: in the front is an inscription as below. It is engraved in *Monu. Mattei. b. iii, plate 73, fig. 2.*



CCCXCVII. A CINERARY URN.

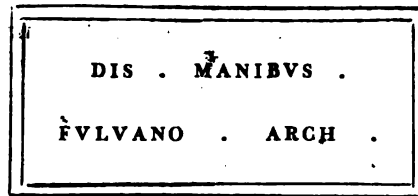
This is also jointed as in stone work: in the front is a panel with enriched mouldings, and an inscription.



CCCXCVIII. A CINERARY URN.

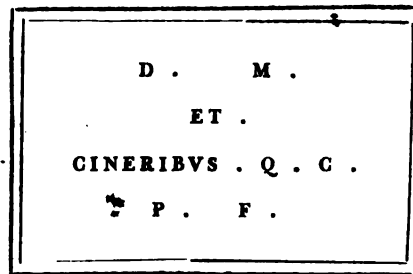
At each corner of it is an eagle, which with their beaks hold up
a rich

a rich festoon of fruit and flowers: the inscription is in a panel. It is engraved in *Monum. Matteia. b. iii, plate 65, fig. 1.*



CCCXCIX. A CINERARY URN.

This curious urn is very deep backwards: both sides, as well as the middle, are formed in compartments, by mouldings round them: in the front is the inscription.



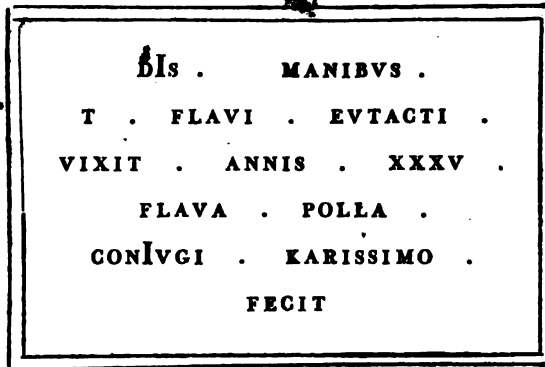
CCCC. A CINERARY URN.

This antique glass urn is of a neat form. When it was first found, it contained ashes and bones, with some tear-bottles, and a lamp, as may now be seen in it. Some ancient money was also found in it, of which there is also a specimen; but it was so decayed and injured by time, as not to be discoverable in what emperor's reign it was in use. An urn similar to this, is to be seen in the British museum. The art of making glass has been reckoned a

modern invention; but from the quantity of glass found in Herculaneum, the many tear-bottles found in ancient cinerary urns, a glass window in Pompeia, &c. it appears to have been well known to the ancients; though the use of it in modern improvements is very great.

CCCCI. A SEPULCHRAL MONUMENT.

On the upper part of it is a portrait, said to be of the person to whom it was erected; below it is the inscription. This and the following cippus were bought out of the Borroni collection. On it stands an urn, with a torso on it.



CCCCII. A SEPULCHRAL MONUMENT.

In front of this curious cippus, are three portraits, of a mother and her two sons; by whose father it was erected, as appears by the inscription under the portraits. Below is a panel, with an inscription within, giving an account of the children. On the one side are the figures of Cupid and Psyche, an emblem of conjugal love: on the

the other side are two figures embracing each other; above is an eagle with expanded wings: on it stands an urn, as a pedestal to a torso. It is engraved in *Monum. Mattei. b. iii. plate 67. fig. 1.*

L . PASSIENVVS . SATVRNINVS . FECIT

D . M .
 PASSIENIAE . GEMELLAE .
 CONIVGI . ET . LIB . SVAE .
 CARISSIMAE . OBSEQUESTISSIMAE .
 ET . L . PASSIENIO . DORYPHORO .
 FILIO . ET . PASSIENIO .
 SABINO . FILIO . ET . LIB .
 SANCTISSIMIS .

CCCCIII. A SEPULCHRAL MONUMENT.

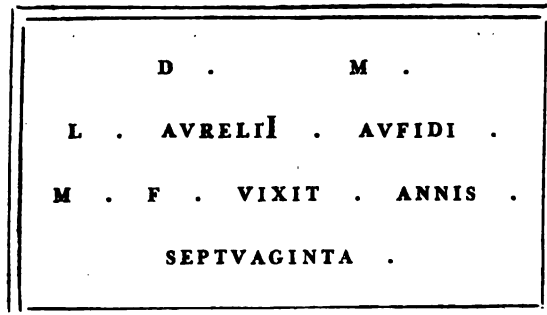
On it are three busts, which appear to be of a husband and his two wives. The portraits are of good sculpture. Their names, though rather imperfect, are made out as below.

MALLIA . MIFPROFVLA .
 NATA . ANN . X . TOTIDEM .
 M . II . V . A .
 L . MALLIVS . L . L .
 CLEMENS .
 PERPERNEA . M . L . L .
 PRIMA .

CCCCIV.

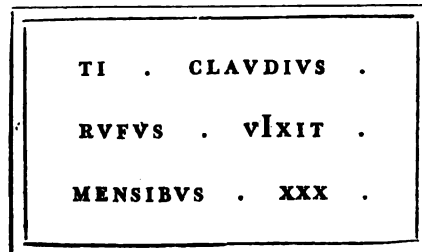
CCCCIV. A SEPULCHRAL MONUMENT.

This appears to have been cut off from the front of a sarcophagus. There are four figures on it, which represent the four seasons, with each a cornucopia. It is seven feet long. At each end is a mask, as usual on such monuments. In the centre is a tablet, on which is an inscription.



CCCCV. A SEPULCHRAL INSCRIPTION.

It is in a panel, with a rich border all round it.



CCCCVI.

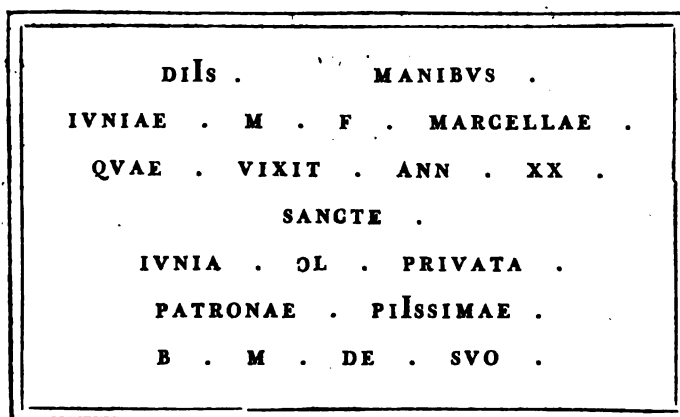
CCCCVL A SEPULCHRAL MONUMENT.

This contains, within a plain border, a Greek inscription, and is rendered into English as follows.

To
Flavia Aurelia Macaria,
An affectionate wife,
Aurelius Hygeinianus
I live with my most sweet dear.

CCCCVII. A SEPULCHRAL MONUMENT.

The border of this is richly ornamented: at the bottom are two winged boys supporting a festoon: in the middle, on a pedestal, stands a vase with blazing fire in it: above is the inscription.



CCCCVIII. A SEPULCHRAL MONUMENT.

On this is represented a man leading a horse, richly caparisoned:
 below

below are two boys, who support a Medusa's head in a festoon:
within two pillars is an inscription.

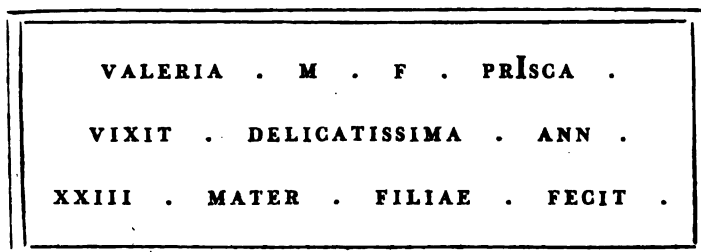


This is the only monument known to be erected to any of the Prætorian guards of the emperors, that is so entire, so large, and so expressive. Titus Aurelius Mansuetus, was a native of Upper Germany, (Noricus,) became one of the Prætorian guards, entitled *Equites Singulares*, and served in the Lucanian troop. He died at the age of twenty-five, after several years' service. Publius Ælius Lucanus, a centurion in the seventh legion, called Claudian, was his heir.

CCCCIX. A SEPULCHRAL MONUMENT.

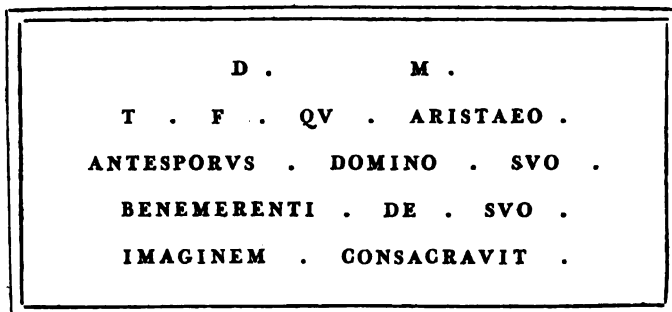
On this is a female figure reclining on a couch; on one side stands a winged boy, with a crown of flowers in his hand, apparently
to

to place it on her head: on the other side is a dog: the inscription is below.



CCCCX. A BUST, WITH AN INSCRIPTION.

This curious bust of Aristæus has, on its plinth, the following inscription, of which the letters indicate the age of Trajan.

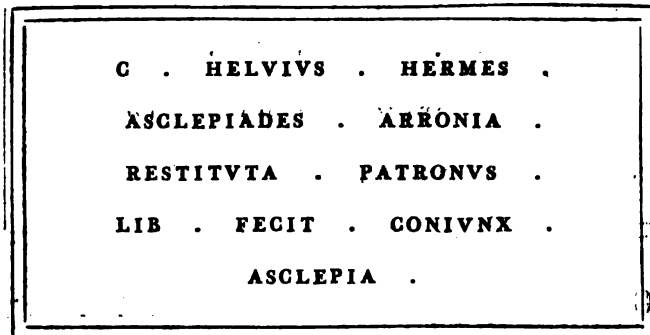


*To the domestic Gods;
 To Quintus Aristæus, the Son of Titus, his Master,
 Well deserving of his Friends,
 Antesphorus consecrated this Image.*

CCCCXI. A SEPULCHRAL MONUMENT.

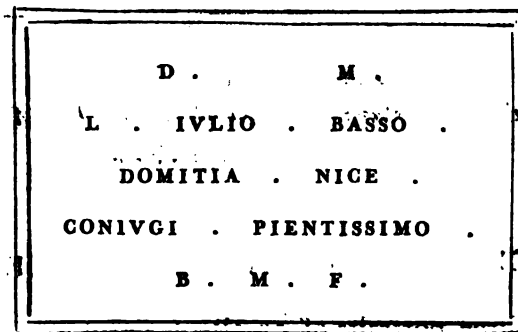
On it are three portraits of excellent sculpture, which seem to
 T express

express well the characters of the persons represented: Below is an inscription with their names, some of which are imperfect.



CCCCXII. THE FRONT OF AN URN.

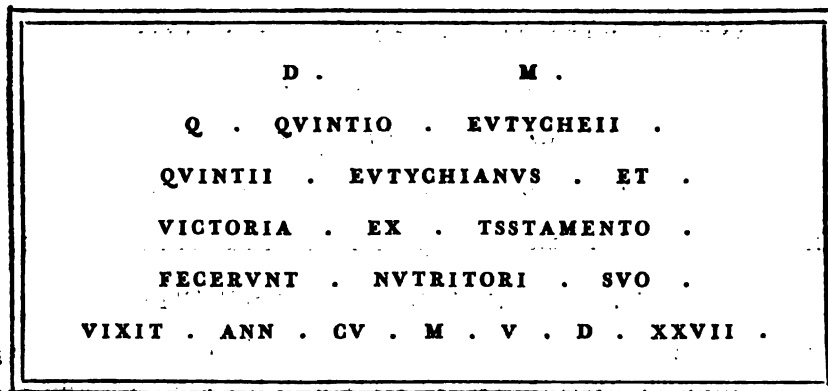
This curious front of a cinerary urn, has on the lid two portraits, supposed to be of the husband and wife: on each side of them are birds, as it were, pecking at their heads: on each corner of the lid, are masks, with curls in ringlets, such as in the two large masks; below is a rich festoon of fruit and flowers, which are supported at each end by a genius: in the middle, within a panel, is an inscription.



CCCCXIII.

CCCCXIII. A BASS-RELIEF.

This evidently appears to have been taken from the front of a sarcophagus: the ornaments and sea-horses are curious, and wrought probably not later than the time of the Antonines: between the horses on a square tablet is the inscription.



*Eutygianus and Victoria erected this sculpture to the Gods,
Manes of Quintius Quintius Eutyches, their foster-father, according to
his will:
He lived one hundred and five years, five months, and twenty-seven days.*

CCCCXIV. A SEPULCHRAL INSCRIPTION.

This inscription is on a plain piece of marble, fixed in the wall, on one side of the shrubby door, with some others. It is remark-

able for being erected to the memory of an officer of the third cohort, or legion, of the Roman soldiers.

D .	M .
AVRIOBINVS .	MIL . COH . III .
PR . Q .	RVFINI . VIX . AN . XXX .
MIL . AN . VI .	NAT . BESSVS .
AVR . MARTINVS .	EQ . SINGVLARIS .
HER . ET .	IVLIVS . MARGIANVS .
SECVNDVS .	HER . ET .
CONTVBERNALES .	B . M . F . C .

CCCCXV. A SEPULCHRAL INSCRIPTION.

This inscription on the same wall, is remarkable for expressing, that the husband lived thirty-five years with his wife, without ever having any quarrel: "*Sine ullâ querellâ*,"—a Latin word now obsolete.

D .	M .
VERRIAE .	NICOPOLINITI .
IVLIVS .	EPITYNCHANVS .
CONIVGI .	B . M . CVM . QVA .
VIXIT .	ANNIS . XXXV . SINAE .
VLLA .	QVERELLA . FECIT .
ET .	SIBI

CCCCXVI.

CCCCXVI. A SEPULCHRAL INSCRIPTION.

This inscription on the same wall, is on a plain piece of marble: it was erected by a husband to his well-deserving wife.

DILS .	MANIB .
ATILIAE .	PHLEGVSAE .
M . HERENNIVS .	FELIX . FECIT .
CONIVGI .	BENE . MERENTI .

CCCCXVII. A SEPULCHRAL INSCRIPTION.

This inscription, on a small piece of marble, has nothing more remarkable, than that it was made to the memory of a deserving wife, by a most affectionate husband: it also mentions the sepulchral place to have been given by the heirs of Flavius Libanus.

D .	M .
VLPIAE .	SABINAE . CONIVG .
OPTIMAE .	ET . DVLCISSIMAE .
ET . BENEMERENTI .	P . RVFINVS .
EPHESTION .	LOCVM . CONCESSVM .
ET . DONATVM .	AB . HEREDIBVS . FLAVI .
LIBANI .	QVAE . POSITA . EST .
INFRA .	HANC . TRICLIAM .
IN . LONG .	P . VII . IN . LAT . P . V .

CCCCXVIII.

CCCCXVIII. A GLASS URN.

This small glass urn was found in one of those buildings, or apartments for cinerary urns, called Columbaria, near Naples; but without any inscription. It was placed between two marble urns, which, by their inscriptions, appear to have contained the remains of a husband and wife; from that, and the contents found within it, viz. two tear bottles and some ashes, it is supposed to have contained the remains of their deceased child, with the tear bottles of its father and mother. The tear bottles are now in it.

CCCCXIX. AN URN IN TERRA COTTA.

The workmanship of this urn is curious and very ancient. It was found in some ruins of Caracalla's baths at Rome, and is supposed to have been used as a vase to contain such ointments and perfumes, as were generally used in their baths.

ANCIENT

ANCIENT FRAGMENTS.

FRAGMENTS have been often found of excellent sculpture, and are sometimes curious specimens of art, which has made it an object to collect them. Many of them may, at first sight, appear very insignificant; but when their merit is well understood, and it is known to what statue they have belonged, they become interesting: for example, the hand of Zeno, No. 509, becomes more valuable and interesting, from its being well known to be the original hand of that fine antique statue of the philosopher Zeno, in the Capitol at Rome. That antique hand, with so much truth and nature in it, No. 420, would also be much more valuable, if it could be ascertained that it belonged to some noted statue. For which reason, these fragments are arranged in this catalogue, in order to elucidate their merit. From the great excellence of some fragments, it is thought that there were statues and works of the ancients, much superior to any that have been yet discovered.

CCCCXX. AN ANTIQUE HAND.

The sculptor Cavaceppi, at Rome, was for many years in possession of this hand, and kept it on the table in his study, as an excellent specimen of art. Nothing can exceed it for truth and nature.

The

The veins, sinews, wrist, nails, and fleshiness, deserve particular notice. It is not known to what statue it belonged; but from its great perfection, it is generally thought, that there is not any statue known equal to it in merit. It stands on a fine porphyry pillar.

CCCCXXI. A TORSO.

This fragment is in fine Greek marble, and is looked upon by the connoisseurs, as a master-piece of sculpture; in which the muscles and anatomy of the body are perfectly well understood. It is supposed, by its leaning on one side, as one of the Laocoon figures does, to represent a body in pain, which is admirably well expressed. Several casts have been taken from it by the artists at Rome. It was found at Langhezza, not far from the Lacus Gabinas, with many other fragments of fine sculpture.

CCCCXXII. A FEMALE HAND.

This very delicate hand has great merit on account of its fleshiness and softness. The fingers and nails are delicate, but have suffered much by fractures; otherwise it would be a beautiful hand. It stands on a small pillar, which is a fine specimen of grey granite.

CCCCXXIII. AN ANTIQUE FOOT.

This belonged formerly to cardinal Alexander Albani, who had a choice collection of ancient statuary, and esteemed this so much, that he kept it always on a table in his study, as a piece of fine sculpture. At his death Cavaceppi obtained possession of it, and from him it was bought. It stands on a pedestal of Pavonezza.

CCCCXXIV.

CCCCXXIV. A HAND IN BRONZE.

This is not without its merit. It has been repaired in some parts, probably some centuries ago, by square pieces let in, which indicates a time when the arts were little understood; that manner of restoring bronzes having never been in use by any person who understood the perfection of the originals.

CCCCXXV. A PORPHYRY FRAGMENT.

It is uncertain what this curious draped fragment may have been. The workmanship of it is greatly superior to most figures in that hard marble.

CCCCXXVI. A LEG AND THIGH.

This was a very noted fragment at Rome, in possession of Cavaceppi. It was much admired by connoisseurs, for its fine symmetry and proportion, which shew the great knowledge of the ancients in anatomy. Cavaceppi was so partial to it, that he would never put a price on it for sale. At last, by the entreaties of Mr. Thorpe, he gave it in, with a considerable lot of marbles purchased from him; and a voluntary promise was made him yearly during his life of some wine and chocolate.

CCCCXXVII. A THIGH.

This is reckoned a fine proportioned thigh, and what is called very *fleshy*. It stands on a plinth, on which is, in bass-relief, a figure of Augustus. This supports a marble slab, on which is a sitting

sitting figure of Trajan; as that of the leg and thigh supports a statue of a contemplative philosopher.

CCCCXXVIII. A HAND OF BACCHUS.

This hand, holding a bunch of grapes, is esteemed an excellent piece of sculpture. It was purchased by Mr. Thorpe, soon after it was found in a cava at Tivoli.

CCCCXXIX. A HAND OF A COLOSSAL STATUE,

Remarkable for its holding a truncheon, and having on one of its fingers a consular ring; from whence it is conjectured to have belonged to a statue of a Roman emperor. The use of rings appears to be very ancient. Curtius tells us, that Alexander sealed his letters with a ring of Darius. Rings were used by men to denote their authority, as in bishops, emperors, &c. By women they are used mostly as wedding-rings, or as ornaments. Their origin is very uncertain.

CCCCXXX. A GRANITE FRAGMENT.

This undoubtedly has been the lower part of an Egyptian idol. It is a curious specimen of the attitude in which those figures stand, with one foot before the other, and mostly with a small piece of drapery, as in this. A great variety of such figures is seen in the Museum Capitolinum, in the Albani villa, and other places. It supports a red granite slab, on which is a curious sarcophagus, with masks and comic figures.

the Cista Mystica of No. cccxxxviii. It was a large fragment of a colossal statue of Æsculapius; but being very unwieldy, the feet and cista were separated, in order that the feet might serve for pedestals, as here used.

CCCCXXXVI. TWO ANTIQUE FEET.

These two feet were a present from Signior Angelini, an eminent sculptor, at Rome. He carved the head of Jupiter, No. xcix, and had some good antique marbles in his collection.

CCCCXXXVII. TWO LEGS.

These two antique legs are from different statues; but are much admired for their muscular strength, and truth in anatomy. They are fixed on plinths, which shew them to advantage.

CCCCXXXVIII. TWO FRAGMENTS OF HEADS.

The hair of both these heads is admirably well treated. One of them is known by the *eye*, to have been part of an antique one of the emperor Commodus; of whom there are many fine heads, particularly one in the hall at Castle-Howard.

CCCCXXXIX. TWO FEMALE ARMS.

They are both delicately formed: one is remarkable for having on it a bracelet, a circumstance unusual in statues, though bracelets were so much worn by the Romans.

CCCCXL.

CCCCXL. AN ANCIENT HELMET.

It is uncertain to what this helmet of ancient sculpture appertained, or where it was found. On most of the helmets of Minerva is a sphinx, as on this, from whence it is supposed to have been broken off from a head of that goddess.

CCCCXLI. A FRAGMENT IN PORPHYRY.

This appears to have been the neck of a colossal statue, and is reckoned a curiosity, as no large statue in that kind of marble is known. It is well wrought; and it would be interesting to know to what it belonged.

CCCCXLII. A MILITARY BUSKIN.

The workmanship of it has been much noticed by the artists, particularly the lacing part of it.

CCCCXLIII. A HAND AND ARM.

This is a model in plaster, and said to be antique. It holds in the hand a patera, or broad kind of dish, and is reckoned elegantly formed.

CCCCXLIV. A HORSE IN BRONZE.

It appears to have belonged to some group; but it is not known where it was found.

CCCCXLV.

CCCCXLV. AN ARM.

This has certainly belonged to some celebrated statue. The turn of the arm is much noticed by the artists.

CCCCXLVI. A FRAGMENT OF A VASE.

This appears to have been part of a very elegant vase. On it is a head of Jupiter Ammon; and the whole seems to have been richly ornamented.

CCCCXLVII. A SMALL HEAD OF JUPITER.

It was bought by Mr. Thorpe, but not known where it was found.

CCCCXLVIII. SIX PIECES OF MOSAIC.

These pieces of ancient mosaic, near four feet square, were found in the ruins of an ancient house near Tivoli, being part of the floor of a large room. They were bought from Laticola, (who had the care of the sculpture in the Capitol) along with the large statue of Bacchus, and the Hermaphrodite group. In the centre of each piece, are some curious figures: on one is a jay looking into a mirror: on another is an ibis, holding in its bill a serpent, &c. The ibis is very common in ancient sculpture, and seems to have been a bird sacred among the Egyptians, probably from its destroying serpents and other noxious animals, of which, at the falling of the river Nile, there was great abundance. It is generally thought, that the ibis and stork are the same bird. The storks in Holland are much protected, probably for the same reason.

PILLARS.

PILLARS.

THESE pillars are fine specimens of the variety of beautiful marbles in Italy; and, though little noticed, are very ornamental for placing on them busts and statues.

CCCCXLIX. TWO, FLUTED ALABASTER.

Such large pillars in white alabaster, are very rare and valuable. They were bought at a pawn-broker's shop (late Mason's) in Brook-street, London, 1781.

CCCCL. TWO, CIPOLLINI.

These two pillars are also valuable on account of their size. They were bought of Volpato the engraver: one of them had on it the head of Jupiter, as at present; the other supported the ornamented vase of No. CCLXX, but now has on it a colossal head of Vespasian.

CCCCLI. A PILLAR OF PORTA SANTA.

This is called *celeste*, or clouded; and is reckoned very beautiful.
It

It was bought from Carlo Albacini, with the head of Lucius Verus, which is on it.

CCCCLII. A PILLAR OF BRESCIA.

This is called *palida*, or peach-bloom, a kind of brescia very uncommon. It was bought from Carlo Albacini. On it stands a modern head, called a head of Adonis.

CCCCLIII. A PILLAR OF PORTA SANTA RUBRA.

This red kind of porta santa is very common in Italy. It was bought from Carlo Albacini. On it stands a head, supposed to be that of a Grecian youth.

CCCCLIV. A PILLAR OF RED GRANITE.

All granite marble came originally from Egypt, and in Italy is only found in Cavas. This is one of the hardest of marbles, and much esteemed. It was bought from Carlo Albacini, with the head of Minerva on it.

CCCCLV. AN ANCIENT PILLAR

Ornamented all over with a kind of foliage. It is said to have belonged to an ancient temple.

CCCCLVI. AN ANCIENT PILLAR.

Another of the same kind, and ornamented much in the same manner. It probably also belonged to the same temple.

CCCCLVII.

CCCCLVII. TWO PILLARS IN WOOD.

The carving on them is well executed. They belonged to Sir Gregory Page, (now Turner), and were bought at his sale, at Christie's, in London.

CCCCLVIII. TWO SMALLER ALABASTER PILLARS.

They have on them an alabaster vase, and were bought in the lot of No. ccccxlx.

CCCCLIX. TWO SMALL PILLARS OF ALABASTER.

They have also vases on them, and were bought in the same lot as above.

CCCCLX. TWO FLUTED PEDESTALS.

These are also in alabaster, and very ornamental to set marble heads on. They were part of the above lot.

CCCCLXI. A PAVONEZZA PILLAR.

A curious specimen of that kind of marble. It was bought in a lot from the sculptor Cavaceppi.

CCCCLXII. A PAVONEZZA PILLAR.

A companion to the above, and bought in the same lot; but by a fall was unluckily broken in two, though the place is scarcely discernible.

CCCCLXIII. TWO VIOLET BRESCIA PILLARS.

These two pillars help to support the beam in the group-room, on which the glasses lie: they were bought in the same lot with the above two pillars from Cavaceppi.

CCCCLXIV. TWO PREGO PILLARS.

They are beautifully veined, and by some are called Cipollini marble. They also support the roof of the group-room: and were bought from Mr. Jenkins.

CCCCLXV. TWO FLUTED PILLARS.

They are very ancient, and are said to have been found in the ruins of a temple in Rome. They serve as pedestals for two marble statues in the group-room.

CCCCLXVI. AN INLAID PILLAR.

On this pedestal stood the porphyry head of Julius Cæsar, No. cxxii, when bought. On it now is a bust of a personage unknown.

CCCCLXVII. TWO ALABASTER PEDESTALS.

These are in form of two elegant vases, with handles and waved flutings round them. They were bought in London, in the same lot as No. ccccxlx.

CCCCLXVIII.

CCCCLXVIII. A CIPPUS, OR SEPULCHRAL PILLAR.

This is ornamented in front with a rich foliage and fruit. On the side are two curious figures, in alto-relievo: they are very perfect, and of good sculpture. On it is placed a bust of Diana Lucifera.

CCCCLXIX. TWO TERM PILASTERS.

These are wrought in wood and fluted. They were bought in the same lot as the two pillars of No. CCCCLVII.

CCCCLXX. A MARBLE COLUMN.

Cavaceppi, the sculptor, formed this with an intention of carving on it all the figures contained in that fine monument of antiquity, Trajan's Column. He procured an eminent artist to paint the column in such dimensions as he intended to work it; but after having finished a small part, as seen in this column, he abandoned the undertaking, as too great for him ever to finish. The painted pillar was a desirable object for this collection; but Cavaceppi refused many years to part with it without the marble one, in hopes that some artist might finish what he had begun: this was the reason why the pillar was bought. On the top is an eagle, taken from a statue of Jupiter. In the original column are above six thousand figures, nearly as large as life.

CCCCLXXI. TWO SMALL PILLARS.

One of these is a fine specimen of porphyry marble; the other of grey granite. On them are fixed two antique hands.

CCCCLXXII.

CCCCLXXII. TWO PLINTHS.

These are beautiful specimens of what is called serpentine marble. It is not known from whence this kind of marble originally came. It is very rare, being only found about Rome, in small pieces. The ancient temple of Janus, now St. Cosmas and Damian's, was formerly paved with it.

MARBLE

MARBLE TABLES,

AND OTHER

ANTIQUITIES.

CCCCLXXIII. A TABLE OF GREY GRANITE.

THIS is circular, and of a size very uncommon in that kind of marble. It stands on a curious bronze pedestal, for an account of which see No. CCCIX.

CCCCLXXIV. A TABLE, WITH SPECIMENS OF MARBLE.

The great variety of marbles with which this table is inlaid, is very curious. There are numbers to each piece, which refer to their names. It was bought from a sculptor in Campo Vacino, at Rome, 1777.

CCCCLXXV. TWO TABLES OF ORIENTAL ALABASTER.

These two tables, with two others of a smaller size, were formed out of a rough block of alabaster, bought at Rome for fifteen crowns,
at

at the sale of a sculptor's effects who had failed, which turned out a valuable acquisition, such alabaster being very rare and beautiful. They stand on frames richly gilt, and ornamented with the *tiara*, &c. owing to the frames being a present from the late Pope Pius VI. in consequence of a curious ancient bass-relief being presented to his holiness by the owner.

CCCCLXXVI. A TABLE OF PECORELLA MARBLE.

This is so called, on account of its being clouded with the resemblance of the fleeces of wool on sheep. This sort of marble is very rare, and sells at a high price, viz. at fifty crowns a palm, which is a cubic foot of nine inches.

CCCCLXXVII. TWO, OF BROCATELLA MARBLE.

There are many fine pillars and tables of this kind of marble, which is very common in Italy.

CCCCLXXVIII. TWO, OF VERD ANTIQUE.

These are of the most beautiful of that kind of marble. It is not known from what quarry, or from what part of the world, this sort of marble came. All the pieces of it now found, are dug up in the ruins about Rome. The marble these tables are made of, was found in a cava, in large pillars, a few miles out of Rome, by the late Pope Pius the VI. from whom they were a present. There are some magnificent columns of this marble in the Vatican museum.

CCCCLXXIX.

CCCCLXXIX. TWO, VERD ANTIQUE.

These are much inferior in beauty to the two above. This is the common verd antique, much used in England.

CCCCLXXX. TWO, OF SPECIMENS OF MARBLE.

In these tables are seen specimens of all the different marbles known in Italy: they are all numbered with reference to their names. These tables came over, and belonged to the two rich frames of No. CCCCLXXV; and were also a present from Pope Pius VI. in return for a very curious bass-relief, and some other things, sent for his nephew.

CCCCLXXXI. TWO, OF ORIENTAL ALABASTER.

These tables are small, and were made at Rome from the fragments and pieces not used in the two tables of No. CCCCLXXV.

CCCCLXXXII. A TABLE OF LAVA.

Mount Vesuvius has often produced wonderful effects and singular curiosities. The melted matter which it emits, is called lava, and turns to a kind of marble, of which the centre part of this table is made. Various other ornaments are often made from it, as chimney-pieces, snuff-boxes, vases, &c. There are often also what are called diamonds found in it, which seem to be glass crystallized, but infinitely harder than any crystal known.

CCCCLXXXIII.

CCCCLXXXIII. A TABLE OF SICILIAN JASPER.

This large slab of Jasper is much esteemed, as being very rare and beautiful. It was bought from Mr. Hayward, statuary, in Piccadilly, London.

CCCCLXXXIV. A TABLE OF DOVE MARBLE.

This is called dove marble, from its colour. It was bought for the hall, where formerly it stood, on a carved wooden frame.

CCCCLXXXV. A TABLE OF DERBYSHIRE MARBLE.

This, though a very common marble, is beautiful on account of the many white spots with which it is interspersed, apparently petrifications of shells, &c. It is now in the larder.

CCCCLXXXVI. TWO VASES OF LAVA.

These, as well as the table of No. CCCCLXXXII, are fine specimens of that kind of marble. They differ in colour, as well as the table, which shews the variety of it. They are formed from two antique vases, in possession of Sir William Hamilton, at Naples, which were found in Herculaneum. As a short account of that wonderful subterraneous town, and things found therein, may be interesting to the curious reader, *see Appendix, No. xviii.*

CCCCLXXXVII. TWO VASES OF GREEN GRANITE.

This kind of marble is very rare, there being only two other vases known of this size. They are ornamented with or-môlû.

CCCCLXXXVIII.

CCCCLXXXVIII. A VASE OF SERPENTINE MARBLE.

A fine specimen of that marble. It stands on a porphyry pillar, and was bought from Mr. Hayward, a statuary, in London. The fellow to it he sold to the late Lord Bute. It is not known from whence the serpentine marble came: it is only found in pieces in the ruins about Rome. The pavement before an ancient temple in that city was paved with it.

CCCCLXXXIX. TWO OBELISKS.

They are of oriental Lumachella, a marble very beautiful and rare; and stand upon plinths, on which are inserted two cameos, one of Hercules, the other of Iola.

CCCCXC. AN OBLONG VASE.

This is a kind of ferrugineous marble, which is very uncommon.

CCCCXCI. A VASE OF WHITE ALABASTER.

No otherwise remarkable, than from its having on it a Greek inscription.

CCCCXCII. TWO OPEN VASES.

One of these is made of red and white alabaster, the other of brescia, from Spain. They were a present from Mr. Thorpe.

CCCCXCIII. AN ALABASTER VASE.

This is of a light colour, and beautifully veined. On it is a lid, or cover, which, when taken off, and a light placed in it, has a good effect.

CCCCXCIV. THREE ETRUSCAN VASES.

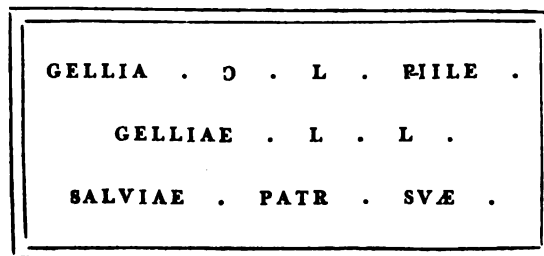
On them are various figures, which are difficult to explain. Such vases are frequently found in the tombs of great men. At Rome there is a wonderful variety of them, as also in most museums. They were bought at Naples, in 1777.

CCCCXCV. TWELVE SMALL ETRUSCAN VASES.

These are of different sizes and forms: some are ornamented, others plain: they have all been found in sepulchral tombs. These twelve were bought in a lot from Cavaceppi, out of his private rooms.

CCCCXCVI. AN ANCIENT INSCRIPTION.

This is on a small piece of marble, and appears to have been cut off from a sepulchral monument.



CCCCXCVII.

CCCCXCVII ROMAN AMPHORÆ.

They are vessels made of terra cotta, in which the Romans kept their wine. These were found in an arched vault at Pompeia, in the neighbourhood of Naples. Pompeia was a large flourishing town, noted in history; but was overwhelmed and buried by a violent eruption of Vesuvius, near two thousand years ago, at the time when Herculaneum, Stabia, and other towns suffered the same fate. It is remarkable that the situation of these towns was for many centuries forgotten and unknown, till about forty years ago, a labourer, planting a vine, met with the top of a house, which led to the discovery of Pompeia. Herculaneum was discovered by sinking a well at Portici. The king of Naples has opened many streets at Pompeia, where public buildings, houses, painted walls, mosaic pavements, utensils, &c. are daily found, just as they were when buried by Vesuvius, near two thousand years ago. The principal curiosities are deposited in the museum at Portici.

CCCCXCVIII. A BRONZE LAMP.

This ancient lamp is much noticed on account of the chain by which it hangs, and which is curiously wrought. It was bought from Mr. Clarke, at Naples. In the Portici museum there is a great variety of curious bronze lamps: of which *see vol. iv. of the Herculæan Antiquities.*

CCCCXCIX. LAMPS IN TERRA COTTA.

Lamps of this kind are frequently found in ancient sepulchres, and often in cinerary urns: on them are sometimes curious figures. Some of these were found at Pompeia.

D. TEAR BOTTLES.

There is a great variety of these tear bottles in most museums. It was usual with the ancients, at the decease of their relations and friends, to catch their own tears in small bottles, and put them into the urns, with the bones and ashes of the deceased. Often also ancient coins and money have been found in them. A tear bottle, hermetically sealed, was found in one of these urns, containing, as is supposed, the identical tears of the person who shed them. This singular curiosity may be seen in one of the urns, No. cccc.

DI. MEDALLIONS.

They are portraits of the twelve Cæsars, who were the twelve first Roman emperors, distinguished by the name of Cæsar. (*See Suetonius's History of them.*) These are cast in plaster, from ancient medals; after which they are put into petrifying water, which gives them a fine gloss, and so hardens them, that a tool will scarcely make an impression. The various effects of petrifying waters are wonderful, turning bones, wood, &c. into stone. Petrification is probably the cause of the many beautiful marbles, variegated alabasters, jaspers, agates, &c. By a petrifying water at Santo Filippo, on a mountain near Sienna in Italy, impressions of medals, bass-reliefs, busts, &c. are taken off by incrustation. Buffon mentions a species of earth on the pharos of Messina, which being moulded into the shape and form of mill-stones, by such water, becomes, in the course of a year, so perfectly petrified, as to be fit for use. In the road from Rome to Albani, is a curious petrifying water, some specimens of the productions of which are to be seen in this collection.

DII.

DII. A ROMAN STILLIARD.

This is in bronze, and has a curious head at it for weighing. It appears that weighing machines of this kind were much used by the Romans.

DIII. A HEAD IN TERRA COTTA.

In the town of Pompeia was discovered a square, surrounded by a colonnade. The top of it was covered, and at certain distances were fixed these heads, as spouts, to convey the rain water from it. This was bought from Piranese, a noted dealer in antiques.

DIV. TWO EGYPTIAN POTS.

The appearance of them is very insignificant ; but they are real curiosities, when it is known that they are made of black basalte, and came from Egypt. They were used for the purpose of bruising or grinding corn, before the use of mills. There are many large pots of this kind, in which, by rolling a heavy pestal within, the corn was ground. At the bottom are holes to let out the flour.

DV. A LION IN ROSSO ANTICO.

This has little farther merit, than that it was found by the owner in some ruins on the Palatine hill at Rome.

DVI. THESEUS AND THE MINOTAUR.

A model in plaster by Canova, that celebrated artist in Rome, from a noted group, which he executed for, and sold to Count Fry.

(See

(*See No. ccvii.*) Canova, desirous of having so capital a performance known in England, sent over this model of it, as a present. It is all modelled with his own hands, and he took great pains with it, to shew the excellence of his performance; which by all connoisseurs, is allowed to be the most capital of any modern work. But in the carriage, this has been so fractured, that as it was not possible to join the parts again, it has consequently lost much of its beauty.

DVII. A VASE.

This ancient vase has been much admired for its form and ornaments. It was bought in 1777, of Piranese, senior, a noted artist, whose house was then loaded with all kinds of antique marbles and curiosities. His fertile imagination led him to the business of restoring ancient marbles; and he often, from small fragments, formed very elegant things: witness the two candelabums in the Ratcliffe library at Oxford, which were a present from Sir Roger Newdicate, and are a curious specimen of Piranese's genius.

DVIII. AN ANCIENT PITCHER.

This singular piece of antiquity in terra cotta, was found, with several curiosities, in some ruins of ancient buildings at Pozzuoli, near Naples, and was bought on the spot when found.

DIX. A HAND, ZENO'S.

This is an old withered hand. Relaxation in the veins and sinews is expressed with great truth, and forms a fine contrast to the two fleshy hands near it. This is undoubtedly the original hand, which belonged to that noted statue of the philosopher Zeno, in the
Museum

Museum Capitolinum at Rome; and it is as like the other hand on that statue, as any thing can be. It was dug up several years after the statue was found; at which time, the restore of a hand, with a scroll in it, was made, as may be seen in the figure, No. LXXI, of that statue, in terra-cotta. The person who found this hand, being very extravagant in his demands for it, and the artist who had made the new hand, being partial to his own work, Cavaceppi, the sculptor, procured the antique hand, and from him it was purchased. It is certainly, though a fragment, a valuable piece of sculpture, representing admirably well, the hand of an old man. It was found at Nettuno, near the ancient Ostium, not far from where the statue was found.

DX. A FOOT, FEMALE.

This has been called a foot of Venus, from its great beauty, and the merit of the sculpture: the ankle and hinder part of the heel are reckoned well finished.

DXI. A FRAGMENT OF A BASS RELIEF.

This fragment in giallo antico, represents Ariadne, beautifully draped, and drawn in a car by two lions. It was found in some ruins on the Palatine hill.

DXII. A FRAGMENT OF A VASE.

This appears to be a fragment of the ruin of some large ancient vase. On it is a figure, like that of Silenus, drawn in a car by a tiger.

DXIII.

DXIII. A PEDESTAL, WITH A LION.

This is undoubtedly a fragment from some large ancient sarcophagus, as appears by No. CCCXLI, and many other sepulchral monuments of the kind; where a lion is at each end, devouring his prey, a horse, or deer, &c.; which is supposed to be emblematical of death or dissolution: on this is also a man with a spear. Such pediments are reckoned very elegant, and are much sought after.

DXIV. A PEDESTAL, WITH BULLA AUREA.

From the lion, and the waving flutes carved on this pedestal, it is supposed to have also belonged to an ancient sarcophagus. It is remarkable from its having a bulla-aurea suspended on the neck of the lion. This badge of honour was worn by the noble youths of ancient Rome, from whence it is conjectured to have been part of a sarcophagus of some person of note. This came out of the villa Guistiniani.

ADDITIONAL

ADDITIONAL MARBLES,

Bought in 1800, 1801, and 1802.

*Marbles bought at Lord Cowdor's sale in London, June, 1800,
eight in number, as follows.*

DXV. FAUSTINA.

This statue, about the size of life, is singular on account of its drapery being in Lesbian marble, (an opaque basalte) with the folds in high taste. The head, which is esteemed a fine portrait of that empress, is of Parian marble, as also the hands and feet. She was wife of Marcus Aurelius, and is noted in history for her intrigues, debaucheries, &c.

DXVI. GALATEA

Was a nymph of the sea, to whom Acis, a shepherd of Sicily, was much attached. (*See Ovid's tale of her, book xiii.*) It is about four feet seven inches high. The sculpture of the body is reckoned very fine. It was brought from Greece to Rome, about the time Lord Cowdor bought it, and was much noticed by the artists.

Z

DXVII.

DXVII. NEMESIS,

One of the infernal deities, appointed by Pluto to punish the crimes of the wicked, and reward the virtuous. In the Capitol of Rome, a temple was erected to this Goddess. This statue, nearly the size of the preceding, is remarkable for its curious drapery.

DXVIII. MINERVA,

The Goddess of wisdom, war, and the liberal arts, is here represented with a helmet on her head, and a shield on her arm. The torso, or body, has been so much admired, that engravings have been made from it at a great expense.

DXIX. THREE GRECIAN HEROES.

So called when bought, though it is not known whom it may represent, or where found, there being no emblems of any known character.

DXX. A BATTLE.

The sculpture of this large bass-relief ($7\frac{1}{2}$ feet by $2\frac{1}{2}$ feet) is in great preservation; but the battle, of which it remains a memorial, or its true reference, is not known. Its size, and the confused manner in which the ancients wrought figures of this nature, are very remarkable.

DXXI. A NYMPH AND TEMPLE.

The elegant figure of the nymph, or as some call it, of victory,
and

and the beauty of the temple, to adorn which, the nymph is carrying a wreath of flowers, have always rendered this bass-relief very valuable in the eyes of the connoisseurs. It formerly belonged to Sixtus Quintus, and was placed in his villa Negroni. That collection was bought by Mr. Jenkins, from whom Lord Cowdor had this-

DXXII. TRAJAN. .

In this bust he is represented in his military habit. Both the head and chest seem to have suffered by time and accidents; but what remains of them is of the minutest portrait sculpture of that age. It was reckoned one of Lord Cowdor's chief acquisitions.

The following eight Lots were purchased at Mr. Christie's in London, May 1800, being a Part of 45 Cases consigned from Italy to a Merchant in London, whose Agent had purchased them from a Frenchman. These cases, with the ship, were taken and retaken in the passage four times, and at last brought to Liverpool, where the cases being opened, and not meeting with sale, they were re-shipped for London.

DXXIII. A BASS-RELIEF.

This is said to have been the front of an ancient sarcophagus, and was found at Tivoli. It was placed in a niche, to ornament a fountain in the garden of the villa d'Este, from whence it was bought, 1790. By the continual lapse of tartarizing water, from the Anio, over it for many years, it was so incrustated, that it appeared no better than an irregular surface, a single figure on the left hand being the only one distinguishable. When it was brought to Rome, and cleared of the incrustation, it turned out a very curious poetical subject; and was so much admired, that the pope Pius Sixtus ex-

pressed a wish of its not being taken from Rome, which was a kind of prohibition. In the centre is Phœbus, ready to mount his chariot : on the right, are the Titans, or winds, getting out the horses for the chariot : on the left, are four figures, emblematical of the four seasons, with each its appropriate distinctions : below the chariot, is a recumbent figure, representing the ocean, from whence the sun was supposed to rise. The history of this bass-relief is rather curious. In consequence of the late Pope's wish for it not to be taken from Rome, it was presented to his holiness, and in return several handsome presents were made. The Pope was so partial to it, as to keep it in his private apartments : yet, strange to tell ! this identical bass-relief, a very few years after, was brought to Liverpool on sale, with the above-mentioned 45 cases of marbles, tables, &c. all pillage and plunder out of the Pope's palace by the French. They were consigned to a merchant in London to be sold on speculation ; and were re-shipped at Liverpool for London, and sold by Mr. Christie, in May, 1800, when the owner gave 260 guineas to obtain again this bass-relief, which did not cost him ten pounds, when bought out of the villa d'Este.

The winds are often represented as men, with their appropriate emblems. Eurus, the East, is represented as a young man flying with great impetuosity ; Auster, the South wind, appears as an old man with grey hairs, covered with sable clouds, as the dispenser of rain ; Zephyrus, as young and gentle, with his lap filled with flowers ; Boreas, the North, appears as rough, and shivering at the tempests and snows which he brings.

DXXIV. A HUNT OF LIONS.

The sculpture of this bass-relief is bold and spirited, and has a
good

good effect from its present situation. There is probably some mystical allusion in it, to illustrate which may be a subject for the learned antiquarian. It was found in Adrian's villa.

DXXV. SOCRATES.

This bust was so called at the sale, from the name being on it, and its likeness to ancient medals of Socrates. He was the most celebrated philosopher of antiquity ; and was born at Athens 469 years before Christ. He was a great moralist and supporter of the immortality of the soul. His firmness and adherence to his principles got him many enemies, who at length found means of having him put to death by the juice of hemlock.

DXXVI. TWO MOSAIC SLABS.

These two mosaic tables, with the two following, are well remembered in the Pope's palace at the Vatican, and were part of the French plunder.

DXXVII. TWO CORNER TABLES.

They are also mosaic, as the above slabs, and came out of the same room.

DXXVIII. TWO SLABS OF BIANCO NERO.

The marble of these slabs is extremely rare ; nor is it known in what part of the world the quarry lay.

DXXIX.

DXXIX. ANCIENT MOSAIC,

On which are represented buildings and cattle. The workmanship is esteemed very good.

The following Lots were bought at Roehampton, out of the Collection of the late Lord Basborough, by Mr. T——, in April, 1801.

DXXX. APOLLO.

This, about 5 feet 6 inches high, is a good specimen of the early, stiff, but sublime style of Greek work. It is undoubtedly a repetition from some excellent work in bronze. It is very entire, wanting only the right hand and part of a foot. Neither the head nor any of the limbs have ever been broken. The support is a laurel tree, against which is a bow and arrow of an ancient shape, described by Homer. It stands on a pedestal of veined marble. (*Vide Mr. T's account.*)

DXXXI. A SLEEPING HERMAPHRODITE.

It is a disputed point with naturalists, whether there ever was such a being among the human species as an Hermaphrodite. They mostly contend, that sometimes a *lusus nature* in the genital parts has occasioned these erroneous notions. The ancients were very partial in representing in sculpture, Hermaphrodites, Satyrs, Fauns, and such lascivious subjects, in which there are many fine specimens of art. This curious figure is accompanied with three little genii, one of which is sucking at the left breast, partly draped, and with a wreath of flowers, tied with a bandage. It is (to use the words of a learned friend) unique, and one of the most interesting mythological monuments extant: But what was intended to be signified by it, must
be

be left to the learned antiquarian to elucidate. A great part of the arms and legs is restored ; but the head has never been broken off, and all the material parts are in good preservation : the workmanship is very good and fleshy.

DXXXII. A PEDESTAL,

On which stood the preceding article ; which being curious, is engraved and published by Boissard.

DXXXIII. AN ARA.

Circular, with the figures of a frantic Mystes, a Faun, a Satyr, and a Bacchus, a Pilaster Cippus, with a small figure on it. This curious Ara has been engraved by Barboult. It is about 3 feet high.

DXXXIV. A CIRCULAR ARA.

This is a most interesting and valuable monument. It is about 3 feet high, and has been engraved by Barboult. On the right hand is Mercury ; on the left, Jupiter and Juno ; and in the centre, Pluto, with his dog Cerberus.

DXXXV. A SMALL SARCOPHAGUS.

In the front is a most curious Greek inscription in verse. On each side of the inscription is a curious bass-relief, with appropriate emblems of generation and dissolution.

DXXXVI.

DXXXVI. AN ALABASTER URN.

This is an ancient Urn which was found in some ruins at Rome. The shape is different from most urns.

DXXXVII. AN OVAL URN, LICINII,

Full two feet high, ornamented in the front, round the inscription, with foliage of the vine, birds, &c. ; on the back part, with foliage of the ivy ; which circumstance of these two plants, is particularly interesting in the symbolic language.

DXXXVIII. FOUR ANCIENT INSCRIPTIONS,

In Greek and Latin. They are said to be very interesting, but there have not been as yet any translations of them, nor any engravings made from them, though correct casts were taken for that purpose.

Other Lots bought at the same Sale.

DXXXIX. GAME BROUGHT IN AFTER HUNTING.

This was cut from the lid of a large Sarcophagus, and is reckoned the best piece of sculpture known to exist on that kind of monument. At the sale it was much recommended by the virtuosi, and had many competitors for it. It appears by an inscription on the body of the Sarcophagus, which yet remains at Roehampton, that this Sarcophagus contained the remains of some great man, noted for hunting, and on this is represented the sport of the day.

DXL.

DXL. A SQUARE ALTAR.

In the front is a head of Jupiter Ammon, in alto-relief. On the back is a curious bass-relief, presenting a group of two draped figures; the one, an Isis, with a sistrum and inverted cantherus, the other, a male figure with a spear in his hand, and a serpent springing up at his feet. On the sides are the patera and sistrum, each placed between the torches of the Dioscuri.

DXLI. VENUS,

The Goddess of Love, Beauty, and the Graces, is said to have sprung from the sea. She is here in an elegant attitude, sailing on a sea-horse, supposed, to her beloved isle of Cypruss. This group has suffered much by time and accidents.

DXLII. TWO PORPHYRY HEADS,

Said to be portraits of the two celebrated Roman Consuls, Marcus and Sylla, who raised themselves from obscurity by exploits of valour, and the acquisition of great conquests. They were both remarkable for their cruelties, jealousies, and ambition. The heads stand on busts, draped with variegated marbles, and had elegant inlaid terms under them.

DXLIII. LION AND HORSE.

There seems in this group great expression of fierceness in the lion, and of pain in the horse. It is a good specimen of the later style of ancient culpture. Found in the neighbourhood of Smyrna.

DXLIV. A PEDESTAL,

On which the above group stood. It is formed of curious antique fragments, among which, in the front, is an inscription in fair legible Greek characters.

DXLV. A TORSO OF A VENUS.

This fragment was esteemed the first and most valuable piece of sculpture in Lord Basborough's collection. It was found near the Pantheon at Rome; and was formerly much admired in the Museum of that celebrated antiquary Baron Stocsh. The sculpture of it is thought not inferior to that of the Venus de' Medici, or of that in the Capitol at Rome. By its being found near the Pantheon, it is conjectured to be a fragment of some noted statue, belonging formerly to that noble temple.

DXLVI. A SARCOPHAGUS.

It is 7 feet long by 2 feet 5 inches high; and is handsomely ornamented in front, with a door and birds, and on each side, with spiral flutings. In the corners are pilasters enriched. As there is no inscription on it, it is not known whose remains it contained, but probably of some great personage.

DXLVII. A HEAD IN MOSAIC.

Work of this kind is well executed at the Vatican, where the Pope employs a number of people in the business. Most of the large pictures in St. Peter's church were wrought there, and at a proper distance have a good effect. The dampness of the walls would soon
destroy

destroy the canvass of paintings. There are smaller cabinet pictures wrought there in mosaic, so fine, that it must be a nice eye to distinguish it from paint. This piece of mosaic came down from London in a sad broken state, and is but poorly repaired.

The following four Lots were bought at Lord Mendip's Sale at Twickenham, in his Villa, formerly Mr. Pope's, in May, 1802.

DXLVIII. AN EGYPTIAN IDOL,

In red granite, and nearly the size of life. It is in great preservation, and a valuable acquisition; as such idols are seldom to be met with in any collection. Strange that such ridiculous figures should have ever been objects of adoration! But it seems to shew an indelible idea of a God in man; and which Voltaire, and the most abandoned atheists, have frequently acknowledged at the hour of death. It shews also what abject mortals we are, when left to ourselves, without any religion or divine instructor.

DXLIX. MARCUS AURELIUS,

Was the thirty-fifth Roman Emperor, and a great warrior; but so strict in discipline, and so rigorous in the execution of the laws, that he incurred the hatred of the soldiers to such a degree, that they assassinated him. This bust is a fine portrait of him, and was in great esteem in that villa.

DL. A PAIR OF COLUMNS.

Each 5 feet 1 inch in height, and of that beautiful and rare verd antique, with Giallo Antico plinths, and statuary marble caps. Solid

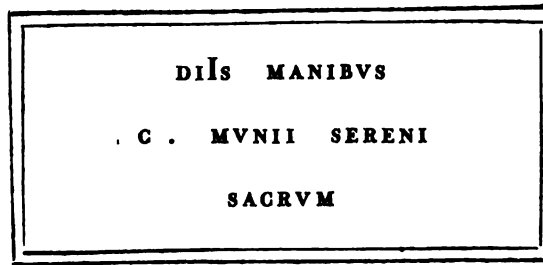
A a 2

pillars

pillars of that kind of marble are seldom to be met with ; the quarry from whence it comes is not known.

DLI. A CINERARY URN.

With an inscription as below. It is ornamented with rams' heads, and at each end, are the DioscURI with inverted torches.



DLII. CARACALLA,

Was the son of Septimius Severus, and a monster in all kinds of wickedness and cruelty ; but he soon met his fate, being murdered after a few years reign.

DLIII. HOMER.

This bust is a copy from that most celebrated bust of Homer, formerly in the Farnese palace at Rome, but now at Naples. Homer lived about 1000 years before Christ ; yet his works remain, and render him immortal as the Prince of Poets.

INDEX

TO THE STATUES, BUSTS, BASS-RELIEVES,

AND OTHER MARBLES.

<i>No.</i>		<i>Page.</i>
1	MINERVA, from Lanti Palace	7
2	Diana, from Carlo Albacini	8
3	Theseus, from Villa d'Este	<i>ibid.</i>
4	Jupiter Pacificus, from the Duke of Modena's Villa . . .	9
5	Æsculapius, from Villa Mattei	10
6	A Roman Consul, from do. Prince Mattei's	<i>ibid.</i>
7	Julia Pia, from do.	11
8	Minerva, from Villa Nigroni	<i>ibid.</i>
9	Bithynia, from Villa d'Este	12
10	Juno, from do. Duke of Modena's	13
11	Isis, from Villa Mattei	<i>ibid.</i>
12	Apollo, from do. Prince Mattei's	14
13	Minerva, from do.	<i>ibid.</i>
	14 Bacchus,	

14	Bacchus, from Prince Mattei's Villa	15
15	A Bacchante, from Adrian's Villa	<i>ibid.</i>
16	Anchyrhoe, from Villa d'Este	16
17	Psyche, by Canova	<i>ibid.</i>
18	Ceres, from Antonio d'Este	17
19	Urania, in Alabaster	<i>ibid.</i>
20	Venus Victrix, from Prince Mattei	18
21	Hygeia, from Cavaceppi	<i>ibid.</i>
22	Vertumnus, with fruit and flowers	<i>ibid.</i>
23	Melpomene, from Cavaceppi	19
24	Marcellus, found in Campo Vaccino	<i>ibid.</i>
25	Paris, in Pavonezzo	<i>ibid.</i>
26	A Shepherd, in do.	20
27	Isis, with Sistrum	<i>ibid.</i>
28	Spes Etrusca, with a Lotus	<i>ibid.</i>
29	Æsculapius, from Cavaceppi	21
30	Mercury, from Villa d'Este	<i>ibid.</i>
31	Mercury, with a purse	22
32	An Amorino, from Mattei Villa	<i>ibid.</i>
33	A Boy and Swan, from Villa d'Este	23
34	Mercury, from Capponi Palace	<i>ibid.</i>
35	Hygeia, small	24
36	A Consular Figure, from Villa Mattei, small	<i>ibid.</i>
37	Diana, small	<i>ibid.</i>
38	A Bacchante, with a pitcher	<i>ibid.</i>
39	Silvanus, a rural deity	25
40	A Boy, with a bird	<i>ibid.</i>
41	A Girl, with the nest	<i>ibid.</i>
42	Venus, Callipiges	<i>ibid.</i>
43	Apollo and Lyre	26
44	Isis, with a pitcher, small	<i>ibid.</i>
	45 Pythagoras,	

45	Pythagoras, from that in the Capitol	26
46	Ceres, from one in the Capitol	27
47	The Dying Gladiator, from that in the Capitol	<i>ibid.</i>
48	Cleopatra, from that at Florence	<i>ibid.</i>
49	A Philosopher, in contemplation	28
50	Trajan, sitting	<i>ibid.</i>
51	Pluto and Cerberus, Cavaceppi's	<i>ibid.</i>
52	Apollo, striking the lyre	29
53	A Fisherman, with a fishing rod	<i>ibid.</i>
54	Fortuna Navalis, from Borroni Villa	<i>ibid.</i>
55	Pluto and Cerberus, from Mattei Villa	<i>ibid.</i>
56	Cybele, from do.	30
57	A Faun and Goat, from Capponi Palace	<i>ibid.</i>
58	An Egyptian Idol, male	<i>ibid.</i>
59	An Egyptian Idol, female	31
60	Mercury, in bronze	<i>ibid.</i>
61	Bacchus, in do.	<i>ibid.</i>
62	Venus, in do.	<i>ibid.</i>
63	Adonis, in do.	32
64	Livia, in do.	<i>ibid.</i>
65	A Cariatides, in terra cotta	<i>ibid.</i>
66	A Cariatides, in do.	<i>ibid.</i>
67	A Captive Slave, in do.	<i>ibid.</i>
68	A Captive Slave, in do.	33
69	The Poet Menander, in do.	<i>ibid.</i>
70	The Poet Posidippus, in do.	<i>ibid.</i>
71	Zeno, in do.	34
72	A Sleeping Cupid	<i>ibid.</i>
73	Bacchus, from La Picola	<i>ibid.</i>
74	Thalia, from do.	35
75	A Satyr and Hermaphrodite, from do.	<i>ibid.</i>
	76 Apollo,	

76 Apollo, with a belt	36
77 An Egyptian Idol, a bird in black basalte	<i>ibid.</i>
78 Cynocephalus, from Villa Mattei	<i>ibid.</i>
79 An Egyptian Idol, a bird	37
80 Isis, with corn, from Capponi Palace	<i>ibid.</i>
81 Theseus, small, a copy	<i>ibid.</i>
82 Trajan, gilt	38
83 A Maddona, in terra cotta	<i>ibid.</i>
84 Silvanus, and chapel	<i>ibid.</i>
85 A Tygress, couchante	39
86 A Cock	<i>ibid.</i>
87 A Hare, from Villa d'Este	<i>ibid.</i>
88 A Chimera, from Borroni Villa	<i>ibid.</i>
89 An Armed Soldier, from do.	40

BUSTS.

90 Adrian, from Mattei Villa	41
91 Septimius Severus, from do.	42
92 Salvius Otho, from do.	<i>ibid.</i>
93 Claudius Albinus from do.	43
94 Cicero, in Consular robes	<i>ibid.</i>
95 Apollo, from Antonio d'Este	<i>ibid.</i>
96 A Muse, from Cavaceppi	44
97 Augustus Cæsar, from Volpato	<i>ibid.</i>
98 Vespasian, from do.	<i>ibid.</i>
99 Jupiter Serapis, a copy by Angelini	45
100 Lucius Verus, a do. by Carlo Albacini	<i>ibid.</i>
101 Minerva, a do. by do.	46
102 Ariadne, a do. by do.	<i>ibid.</i>

103 Alexander,

103 Alexander, a copy, by Carlo Albacini	46
104 Augustus, from Volpato	47
105 Antoninus Pius, found near Albano	<i>ibid.</i>
106 Claudius Drusus, found near Lacus Gabinus	<i>ibid.</i>
107 Didia Clara, from Villa Borroni	48
108 Marciana, from Cavaceppi	<i>ibid.</i>
109 Ariadne, from Antonio d'Este	<i>ibid.</i>
110 Bacchus, from Volpato	<i>ibid.</i>
111 Pompey, bought by Mr. Thorpe	49
112 Cato, bought by do.	<i>ibid.</i>
113 Jupiter Serapis, found in the Appian road	<i>ibid.</i>
114 Sappho, found in Via Prænestina	<i>ibid.</i>
115 Julius Cæsar, like that in the Capitol	50
116 Athleta, from Volpato	<i>ibid.</i>
117 Scipio Africanus	<i>ibid.</i>
118 Cicero, found near Naples	51
119 Telemachus, from Cavaceppi	<i>ibid.</i>
120 Julia	52
121 Adonis, from that in the Vatican	<i>ibid.</i>
122 Julius Cæsar, in Porphyry	<i>ibid.</i>
123 Augustus, the bust, rose alabaster	<i>ibid.</i>
124 Centaur, in bronze	53
125 Centaur, in do.	<i>ibid.</i>
126 Hercules Terminalis	<i>ibid.</i>
127 A Portrait, a boy	54
128 Hercules, when young	<i>ibid.</i>
129 Flora, from Jenkins	<i>ibid.</i>
130 Iole, in little drawing-room	<i>ibid.</i>
131 A Faun, in do.	55
132 Sabina, known from medals	<i>ibid.</i>
133 Mercury, small, from Cavaceppi	<i>ibid.</i>

134	Mary Queen of Scots, in Cannel	55
135	Henry VIII. in do.	56
136	Nero, small head	<i>ibid.</i>
137	Jupiter, small, in alabaster	<i>ibid.</i>
138	Idol, in green basalte	57
139	Bifrons, small, on a table	<i>ibid.</i>
140	A Faun, in rosso anticho	<i>ibid.</i>
141	Grecian Priestess, from Cavaceppi	<i>ibid.</i>
142	Hercules, small	<i>ibid.</i>
143	Telesphorus, from Borrioni Villa	58
144	Vitellius, known from medals	<i>ibid.</i>
145	Iphigenia, known from do.	<i>ibid.</i>
146	Bifrons, a philosopher and soldier	59
147	Venus, from Volpato	<i>ibid.</i>
148	Socrates	<i>ibid.</i>
149	Ælius Cæsar, from Mattei Villa	60
150	Isis, found in Villa Salone	<i>ibid.</i>
151	Homer, small	<i>ibid.</i>
152	Mercury, from Boni	<i>ibid.</i>
153	A Philosopher, in rosso anticho	61
154	A Philosopher, in giallo anticho	<i>ibid.</i>
155	Juno, from Cavaceppi	<i>ibid.</i>
156	Hercules, young, with lion's paws	<i>ibid.</i>
157	Triton's Head, from Villa d'Este	<i>ibid.</i>
158	Claudius, from Antonio d'Este	62
159	Domitian, from do.	<i>ibid.</i>
160	Diana Lucifera, from Cavaceppi	<i>ibid.</i>
161	Medusa, a cast from Rondonini's	63
162	Isis, a cast from that in the Vatican	<i>ibid.</i>
163	Jupiter Ammon, from Cavaceppi	<i>ibid.</i>
164	Livia, from Villa Mattei	64
	165 Silenus,	

165 Silenus, from Palace Capponi	64
166 Homer, from Villa Mattei	<i>ibid.</i>
167 Bacchus, in bronze, from Villa Negroni	65
168 Ganymedes, in do. from do.	<i>ibid.</i>
169 A Portrait, in do. from do.	<i>ibid.</i>
170 Trajan, from Pacetti	<i>ibid.</i>
171 A Grecian Youth, from Cavaceppi	66
172 Neptune, from Villa Mattei	<i>ibid.</i>
173 Juno, from Antonio d'Este, in kitchen	<i>ibid.</i>
174 Posidonius, in do.	<i>ibid.</i>
175 Pollux, in do.	67
176 Ariadne, in do.	<i>ibid.</i>
177 Pompey, in do.	<i>ibid.</i>
178 A Philosopher, in do.	<i>ibid.</i>
179 A Portrait, in do.	<i>ibid.</i>
180 Apollo, with holes, in do.	68
181 Mercury, a copy, by Antonio d'Este	<i>ibid.</i>
182 A Mask, from Mattei Villa	<i>ibid.</i>
183 A Genius, a copy from that in the Vatican	<i>ibid.</i>
184 A Portrait, by Giuelmo della Porta	69
185 Venus, a copy from an antique	<i>ibid.</i>
186 A Sepulchral Monument, five busts	<i>ibid.</i>
187 Alexander, from Jenkins	<i>ibid.</i>
188 Proserpine, from Cavaceppi	70
189 Jupiter, Etruscum	<i>ibid.</i>
190 Juno, do.	<i>ibid.</i>
191 An Egyptian Idol, half length	71
192 Seneca, poet	<i>ibid.</i>
193 Venus, in Peporino	<i>ibid.</i>
194 Caius, found at Longezza	72
195 Lucius, do.	<i>ibid.</i>

196	A Male Faun, found near Via Prænestina	72
197	A Faun. Female, do.	<i>ibid.</i>
198	Marcus Aurelius, from Villa Mattei	73
199	A Portrait	<i>ibid.</i>
200	Venus, from Cornualia Venus	<i>ibid.</i>
201	Faustina, from Cavaceppi	74
202	Vesta, from Antonio d'Este	<i>ibid.</i>
203	A Portrait, resembling Mr. Thorpe	<i>ibid.</i>
204	A Portrait	<i>ibid.</i>
205	An Amorino, found at Longezza	<i>ibid.</i>
206	A Portrait, female	75
207	A Mask, angular	<i>ibid.</i>
208	A Mask do.	<i>ibid.</i>
209	A Tragic Mask, from Villa Altieri	<i>ibid.</i>
210	A Tragic Mask, from do.	76
211	A Comic Mask, from Villa Mattei	<i>ibid.</i>
212	A Tragic Mask, from Mr. Jenkins	<i>ibid.</i>
213	A Tragic Mask, from do.	77
214	A Lion's Head, from Piranese	<i>ibid.</i>
215	Philippus, from Cavaceppi	<i>ibid.</i>
216	A Faun's Head, with a pouch	<i>ibid.</i>
217	Castor, found near Lacus Gabinus	78
218	Pollux, do.	<i>ibid.</i>
219	A Faun's Head	<i>ibid.</i>
220	A Portrait	79
221	A Portrait of a Boy	<i>ibid.</i>
222	Mars	<i>ibid.</i>
223	Ptolemy	<i>ibid.</i>
224	Juno, alto-relievo	<i>ibid.</i>
225	Two Lions' Heads	<i>ibid.</i>
226	Bifrons, from Cavaceppi	80

227 Bifrons,

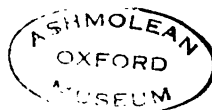
227	Bifrons, Sappho and a Female, from Cavaceppi	80
228	Vesta	<i>ibid.</i>
229	Euripides, unfinished	<i>ibid.</i>
230	A Poet, with a fillet	81
231	Ariadne, much defaced	<i>ibid.</i>
232	A Portrait, from Borroni Villa	<i>ibid.</i>
233	Ptolemy	<i>ibid.</i>
234	A Portrait in bronze	<i>ibid.</i>
235	A Portrait of a Boy, in do.	<i>ibid.</i>

BASS-RELIEVES.

236	Edward and Eleanora, by Deare	84
237	A Candelabrum	<i>ibid.</i>
238	Bacchanalians	<i>ibid.</i>
239	Hunting, called Meleagers	85
240	A Sepulchral Monument, with a portrait of Fame	<i>ibid.</i>
241	Chariot Races	<i>ibid.</i>
242	Birth of Hercules, from Capponi Palace	<i>ibid.</i>
243	Triumph of Ariadne, from do.	86
244	A Sacrifice, to Minerva	<i>ibid.</i>
245	An Etruscan Sacrifice	<i>ibid.</i>
246	Catching Deer, in nets	<i>ibid.</i>
247	A Sepulchral Monument, Aufidi	87
248	Boys at Play	<i>ibid.</i>
249	A Vase, with fruit	<i>ibid.</i>
250	A Winged Boy	<i>ibid.</i>
251	A Ditto	<i>ibid.</i>
252	Ancient Mosaic, of Jupiter, &c.	88
253	Neptune, on a rock	<i>ibid.</i>
254	A Group of Figures, a master and boys	<i>ibid.</i>
		255 A

255 A Shepherd	88
256 Venus, with an Apple	89
257 Castor	<i>ibid.</i>
258 Pollux	<i>ibid.</i>
259 Florentine Marble	<i>ibid.</i>
260 A Vase, with Griffins	<i>ibid.</i>
261 A Model in Plaster, from the Antique	90
262 A do. do. from do.	<i>ibid.</i>
263 Jupiter Pacificus	<i>ibid.</i>
264 A Centaur	<i>ibid.</i>
265 An Emblem of the Sun	<i>ibid.</i>
266 A Tabula Votiva	91
267 Victory, a libation to Vesta	<i>ibid.</i>
268 Sixtus Quintus, from the Negroni Collection	<i>ibid.</i>
269 A Lion's Head, over the door	<i>ibid.</i>
270 A Vase, on the wall	<i>ibid.</i>
271 Ancient Medallions, over the door	92
272 Castor, in portico	<i>ibid.</i>
273 Pollux, in do.	<i>ibid.</i>
274 A Charioteer	93
275 A Lion and Prey	<i>ibid.</i>
276 The front of a Sepulchral Monument, with a Portrait of two Fames	<i>ibid.</i>
277 The Girdle of Venus	<i>ibid.</i>
278 A Head, in a Festoon	94
279 A Head, in do.	<i>ibid.</i>
280 A Sacrifice of a Bull	<i>ibid.</i>
281 Venus, on a Dolphin	95
282 Cupid Sleeping	<i>ibid.</i>
283 Chariot Races	<i>ibid.</i>
284 A double Festoon, with masks	<i>ibid.</i>
285 Achilles	

285 Achilles, in his car	96
286 A Bacchanalian Scene, a ram	<i>ibid.</i>
287 The Nereides, supplicating	<i>ibid.</i>
288 A Sepulchral Monument, large, with a portrait	97
289 A Head of Medusa, in a festoon	<i>ibid.</i>
290 A Head of do. fluted	<i>ibid.</i>
291 An Ancient Ornament	<i>ibid.</i>
292 An Ancient do.	98
293 A Hand, modern	<i>ibid.</i>
294 A Faun's Head, from Volpato	<i>ibid.</i>
295 A Head of Hair	<i>ibid.</i>
296 An Eagle, in a wreath	<i>ibid.</i>
297 A Face, emblem of the sun	<i>ibid.</i>
298 A Fragment, the handle of a vase	99
299 A Fragment, egg and anchor	<i>ibid.</i>
300 Medusa	<i>ibid.</i>
301 A Boar and Dogs	<i>ibid.</i>
302 A Fragment, in porphyry	<i>ibid.</i>
303 Sappho, a medallion	<i>ibid.</i>
304 A Fragment	100
305 A Mask, comic	<i>ibid.</i>
306 A Mask of Bacchus	<i>ibid.</i>
307 A Lion Pedestal, in anti-room	<i>ibid.</i>
308 A Griffin Pedestal	<i>ibid.</i>
309 A Bronze Pedestal, for a round table	<i>ibid.</i>
310 Two Medusa Faces	101
311 A Sepulchral Monument, with sea-horses	<i>ibid.</i>
312 An Acroterium	<i>ibid.</i>
313 A Bass-relief, ill defaced	102
314 A Bass-relief, do.	<i>ibid.</i>
315 Architecture, ancient	<i>ibid.</i>
	316 Plowing,



316	Plowing, Ancient	102
317	Seven Masks, curious	103
318	Pluto and Proserpine, from Antonio d'Este	<i>ibid.</i>
319	A Faun, with a Thirsis	<i>ibid.</i>
320	A Sacrifice, an Owl	<i>ibid.</i>
321	A Satyr, sacrificing	<i>ibid.</i>
322	Hygeia Etrusca	104
323	A Quince Tree	<i>ibid.</i>
324	Lions Slain	<i>ibid.</i>
325	A Wild Boar	<i>ibid.</i>
326	A Vintage	105
327	An Acroterium	<i>ibid.</i>
328	A Shepherd	<i>ibid.</i>
329	An Ancient Ornament, with foliages and birds	<i>ibid.</i>
330	An Ancient do.	106
331	A Sepulchral Monument, four portraits	<i>ibid.</i>
332	Masks	<i>ibid.</i>
333	Amazons	<i>ibid.</i>
334	A Medusa's Head, on stairs	<i>ibid.</i>
335	A Shepherd	<i>ibid.</i>
336	A Ancient Dial	107
337	A Pedestal, with inscription	<i>ibid.</i>
338	A Cista Mystica	109
339	A Terminus	<i>ibid.</i>
340	Three Masks	<i>ibid.</i>

SARCOPHAGUSES AND CINERARY URNS.

341	A Sarcophagus, large	112
342	A Ditto, with comic figures	113
343	A	

343	A Sarcophagus, with a portrait	113
344	A Cinerary Urn, Lepidia	<i>ibid.</i>
345	A Sepulchral Monument, with lion and prey	114
346	A Cinerary Urn, Pæti	<i>ibid.</i>
347	A Ditto, Aninia	<i>ibid.</i>
348	A Ditto, Antoni	<i>ibid.</i>
349	A Ditto, Manlio	115
350	A Ditto, Clodio	<i>ibid.</i>
351	A Ditto, Euphrosyne	116
352	A Ditto, Curiati	<i>ibid.</i>
353	A Ditto, Numisize	117
354	A Ditto, Claudii	<i>ibid.</i>
355	A Ditto, Pholoe	118
356	A Ditto, with folding doors	<i>ibid.</i>
357	A Ditto, Cornelia	<i>ibid.</i>
358	A Ditto, Julius	119
359	A Ditto, Etrilius	<i>ibid.</i>
360	A Ditto, Minicius	<i>ibid.</i>
361	A Ditto, Ello	120
362	A Ditto, Saburius	121
363	A Ditto, Carpidi	<i>ibid.</i>
364	A Ditto, Rutilia	<i>ibid.</i>
365	A Ditto, Sestilia	122
366	A Ditto, Juliae	<i>ibid.</i>
367	A Ditto, Priscæ	123
368	A Ditto, Cam	<i>ibid.</i>
369	A Ditto, Flavie	124
370	A Ditto, Cornelio	<i>ibid.</i>
371	A Ditto, Flava	125
372	A Ditto, Acellio	<i>ibid.</i>
373	A Ditto, Pompei	126

G c

374 A Cinerary

374	A Cinerary Urn, Festivæ	126
375	A Ditto, Severinæ	127
376	A Ditto, Claudiæ	<i>ibid.</i>
377	A Ditto, Oppiæ	128
378	A Ditto, Plautius	<i>ibid.</i>
379	A Ditto, Juliano	129
380	A Ditto, Ulpio Eutiche	<i>ibid.</i>
381	A Ditto, Flavi	130
382	A Ditto, Antoniaæ	131
383	A Ditto, Milasius	<i>ibid.</i>
384	A Ditto, Onesimo	<i>ibid.</i>
385	A Ditto, Laffius	132
386	A Ditto, Aurelia	133
387	A Ditto, circular, without an inscription	<i>ibid.</i>
388	A Ditto, Hyla	<i>ibid.</i>
389	A Ditto, Calidiæ	134
390	A Ditto, Rufrius	<i>ibid.</i>
391	A Ditto, Rubria	135
392	A Ditto, Publilius	<i>ibid.</i>
393	A Ditto, Burrio	136
394	A Ditto, Peducæus	<i>ibid.</i>
395	A Ditto, Ferentius	137
396	A Ditto, Liviaæ	138
397	A Ditto, Lappiæ	<i>ibid.</i>
398	A Ditto, Fulvano	<i>ibid.</i>
399	A Ditto, Q. C.	139
400	A Ditto, of ancient glass	<i>ibid.</i>
401	A Sepulchral Monument, Flavi	140
402	A Ditto, Passienies	<i>ibid.</i>
403	A Ditto, Mallia	141
404	A Ditto, Aurelii	142
	405 A Sepulchral	

405	A Sepulchral Inscription, Claudius	142
406	A Sepulchral Monument, Flavia	143
407	A Ditto, Junia	<i>ibid.</i>
408	A Ditto, Aurelio	<i>ibid.</i>
409	A Ditto, Valeria	144
410	A Bust, with inscription	145
411	A Sepulchral Monument, Helvius	<i>ibid.</i>
412	The front of an Urn, Julio	146
413	A Bass-relief, Quintio	147
414	A Sepulchral Inscription, Auriobinus	<i>ibid.</i>
415	A Ditto, Verria	148
416	A Ditto, Atilia	149
417	A Ditto, Ulpia	<i>ibid.</i>
418	A Glass Urn, small	150
419	An Urn in Terra-cotta	<i>ibid.</i>

FRAGMENTS.

420	An Antique Hand	151
421	A Torso	152
422	A Female Hand	<i>ibid.</i>
423	An Antique Foot	<i>ibid.</i>
424	A Hand in Bronze	153
425	A Porphyry Fragment	<i>ibid.</i>
426	A Leg and Thigh	<i>ibid.</i>
427	A Thigh	<i>ibid.</i>
428	A Hand of Bacchus	154
429	A Hand of a Colossal Statue	<i>ibid.</i>
430	A Granite Fragment, and slab	<i>ibid.</i>
431	A Colossal Knee	155
432	A Torso, of a youth	<i>ibid.</i>

C 2

433 A Torso,

433 A Torso, a faun's	155
434 A Torso, in bronze	<i>ibid.</i>
435 Two Colossal Feet, of Æsculapius	<i>ibid.</i>
436 Two Antique Feet, from Angelini	156
437 Two Legs, of muscular strength	<i>ibid.</i>
438 Two Fragments, of heads	<i>ibid.</i>
439 Two Female Arms, one with a bracelet	<i>ibid.</i>
440 A Fragment, of a helmet	157
441 A Fragment, in porphyry	<i>ibid.</i>
442 A Military Buskin	<i>ibid.</i>
443 A Hand and Arm, antique in plaster	<i>ibid.</i>
444 A Horse, in bronze	<i>ibid.</i>
445 An Arm	158
446 A Fragment, of a vase	<i>ibid.</i>
447 A Head of Jupiter, small	<i>ibid.</i>
448 Six Pieces of Ancient Mosaic	<i>ibid.</i>

PILLARS.

449 Two, Fluted Alabaster	159
450 Two, Cipollini	<i>ibid.</i>
451 A Pillar, of Porta Santa	<i>ibid.</i>
452 A Ditto, of Brescia	160
453 A Ditto, of Porta Santa rubra	<i>ibid.</i>
454 A Ditto, of red granite	<i>ibid.</i>
455 An Ancient Pillar	<i>ibid.</i>
456 An Ancient ditto	<i>ibid.</i>
457 Two Pillars, in wood	161
458 Two, small Alabaster Pillars	<i>ibid.</i>
459 Two, smaller ditto	<i>ibid.</i>
460 Two, Fluted Pedestals	<i>ibid.</i>

461 A Pillar,

461 A Pillar, Pavonezza	161
462 A Pillar, ditto	<i>ibid.</i>
463 Two Pillars, of violet Brescia	162
464 Two Prego Pillars	<i>ibid.</i>
465 Two Fluted Pillars, antique	<i>ibid.</i>
466 An Inlaid Pillar	<i>ibid.</i>
467 Two Alabaster Pedestals	<i>ibid.</i>
468 A Cippus, or Sepulchral Pillar	163
469 Two Term Pilasters	<i>ibid.</i>
470 A large Marble Column	<i>ibid.</i>
471 Two small Pillars	<i>ibid.</i>
472 Two Plinths, serpentine	164

MARBLE TABLES, &c.

473 A Table of grey granite, circular	165
474 A Table of marble Specimens	<i>ibid.</i>
475 Two Tables, of oriental alabaster	<i>ibid.</i>
476 A Table, of Pecorella marble	166
477 Two Tables, of Brocatella	<i>ibid.</i>
478 Two do. of verde antique	<i>ibid.</i>
479 Two do. do.	167
480 Two do. specimens of marble	<i>ibid.</i>
481 Two do. of oriental alabaster	<i>ibid.</i>
482 A Table, of lava	<i>ibid.</i>
483 A Ditto, of Sicilian jasper	168
484 A Ditto, of dove marble	<i>ibid.</i>
485 A Ditto, of Derbyshire marble	<i>ibid.</i>
486 Two Vases, of lava	<i>ibid.</i>
487 Two Ditto, of green granite	<i>ibid.</i>
488 A Vase, of serpentine marble	169

489 Two

489 Two Obelisks	169
490 An oblong Vase	<i>ibid.</i>
491 A Vase, of white alabaster	<i>ibid.</i>
492 Two open Vases	<i>ibid.</i>
493 An Alabaster Vase	170
494 Three Etruscan Vases	<i>ibid.</i>
495 Twelve small Etruscan Vases	<i>ibid.</i>
496 An Ancient Inscription	<i>ibid.</i>
497 Roman Amphoræ	171
498 A Bronze Lamp	<i>ibid.</i>
499 Lamps in terra cotta	<i>ibid.</i>
500 Tear-Bottles	172
501 Medallions	<i>ibid.</i>
502 A Roman Stilliard	173
503 A Head, in terra cotta	<i>ibid.</i>
504 Egyptian Pots	<i>ibid.</i>
505 A Lion, in rosso anticho	<i>ibid.</i>
506 Theseus and the Minotaur	<i>ibid.</i>
507 A Vase, from Piranese	174
508 An Ancient Pitcher	<i>ibid.</i>
509 A Hand, Zeno's	<i>ibid.</i>
510 A Foot, female	175
511 A Fragment of a Bass-relief, Ariadne	<i>ibid.</i>
512 A Fragment of a Vase	<i>ibid.</i>
513 A Pedestal, with a lion	176
514 A Pedestal, with bulla aurea	<i>ibid.</i>
515 Faustina	177
516 Galatea	<i>ibid.</i>
517 Nemesis	178
518 Minerva	<i>ibid.</i>
519 Three Grecian Heroes	<i>ibid.</i>

520 A Battle	178
521 A Nymph and Temple	<i>ibid.</i>
522 Trajan	179
523 A Bass-relief	<i>ibid.</i>
524 A Hunt of Lions	180
525 Socrates	181
526 Two Mosaic Slabs	<i>ibid.</i>
527 Two Corner Tables	<i>ibid.</i>
528 Two Slabs of Bianco Nero	<i>ibid.</i>
529 Ancient Mosaic	182
530 Apollo	<i>ibid.</i>
531 Sleeping Hermaphrodite	<i>ibid.</i>
532 A Pedestal	183
533 An Ara	<i>ibid.</i>
534 A Circular Ara	<i>ibid.</i>
535 A small Sarcophagus	<i>ibid.</i>
536 An Alabaster Urn	184
537 An Oval Urn	<i>ibid.</i>
538 Four Ancient Inscriptions	<i>ibid.</i>
539 Game, brought in after hunting	<i>ibid.</i>
540 A Square Altar	185
541 Venus	<i>ibid.</i>
542 Two Porphyry Heads	<i>ibid.</i>
543 Lion and Horse	<i>ibid.</i>
544 A Pedestal	186
545 A Torso, of a Venus	<i>ibid.</i>
546 A Sarcophagus	<i>ibid.</i>
547 A Head, in Mosaic	<i>ibid.</i>
548 An Egyptian Idol	187
549 Marcus Aurelius	<i>ibid.</i>
550 A pair	

550 A Pair of Columns	187
551 A Cinerary Urn, Munii	188
552 Caracalla	<i>ibid.</i>
553 Homer	<i>ibid.</i>

PAINTINGS.

AN ACCOUNT
OF THE PAINTINGS AT INCE,
COLLECTED BY H. B.

No. I. AN ARMOURY.

THIS wonderful deception was painted by J. Biltius, 1666, as is marked on the canvas. The guns, and other offensive weapons, as well as the accoutrements, are supposed to hang in a frame, before a white-washed wall, on which the lights and shades are admirably well distributed, and produce such an effect on the arms, that they are often taken for real. The nail, as well as the crack, it appears to occasion in the plaster, the flies, and guns, deserve particular notice. This picture was bought out of Arras College, at Louvain, in Brabant, 1770, which was resorted to by all strangers on account of this curiosity, it being one of the greatest in that university, and allowed to be the best picture extant in that style of painting. Few pictures are known of this master, except two at West-Wycomb, in Buckinghamshire, of dead game, which are admirably well painted. His name is not in Pilkington's Dictionary of Painters.

II. VIRTUE.

An emblematical representation of virtue, in the character of a sick lady, where great concern and attention to her are well expressed by all about her. Near her stands her physician, in green, apparently in grief, and is a good figure. This, and the following picture, were painted by Mr. Edward Penny, the writer's particular friend. They were his two exhibition-pictures in 1772, from whence they were bought. There are great truth and nature in most of his paintings. In the Bodleian library, at Oxford, are two admirable pictures by him; one representing the Marquis of Granby, on horseback, relieving a soldier; the other was the first picture painted of the death of General Wolfe. There is also near them, an excellent copy by him, from Titian, of Cardinal Bentivolio, not inferior in merit to the original.

III. VICE.

An emblematical representation of vice, in the character of an old gouty man, and is a contrast to the above. Here no attention is paid to the gouty man. The footman and maid are making love, and by their inattention, scalding his leg with boiling water. The niece is seen in the back ground regaling herself with drams from his cupboard, and the boy stealing money from his purse. The gouty man is an excellent figure; and his foot on the pillow well painted. Mr. Penny took copies from these two pictures, and had prints engraved from them. He read lectures on painting to the Royal Academy; and his judgment in the art was so much esteemed, that his opinion was frequently asked in the purchasing of pictures.

IV.

IV. SAINT JEROME

Is here represented with a pen in his hand, being a very learned and celebrated writer, and one of the fathers of the church. Many of his works are now extant, and in great repute with theologians. This, and the three following, were painted by that eminent painter, Espagnolet, in his masterly and scientific manner. They were noted pictures in the collection of Mons. Rota, at Rome, and were once intended as a present to Pope Pius Sixtus by his nephew ; but were afterwards bought by Mr. Thorpe, for this collection.

V. SAINT GREGORY

Was surnamed The Divine, on account of his eminent piety and sublime explanation of the mysteries of our redemption. He was supposed to have been inspired in his writings by the Holy Ghost, to which the dove at his ear alludes.

VI. SAINT AMBROSE

Is represented here mending his pen, being a man of great study and writing, as well as piety ; and so mild and persuasive in his discourse, that he was called The mellifluous Doctor. He was chosen Bishop of Milan, and obtained many privileges for that city. There is at Milan, what is called the Ambrosian Library, in which are many valuable manuscripts, drawings, paintings, and other curiosities. His tomb is in a chapel of the cathedral at Milan, and is richly ornamented.

VII.

VII. SAINT AUGUSTIN

Has his hands on a book, being celebrated for his great learning and controversial abilities. He was converted late in life to Christianity, and baptized at Milan by Saint Ambrose. His chief works are a book, *De civitate Dei*, and a Treatise on Grace. These four pictures are a curiosity, for having been originally painted on boards an inch thick ; but by a peculiar art, (the wood being much worm-eaten and decayed) they were taken off, and lined with canvas, as has been occasionally practised. These four fathers of the church lived in the fourth century, and many of their works are now extant. The pictures were thought at Rome deserving of being engraved, and the copper-plates are at Ince.

VIII. A PONY.

This favorite Pony was rode above 20 years, and by a moderate computation, carried the owner above 20,000 miles. It was mostly in the day bridled and saddled at a post, as here represented. Painted by Town.

IX. A CALM.

This beautiful view of a morning calm at sea, with a variety of vessels, was painted by Mr. Wright, a native of Liverpool, who was a promising genius, but died young. His pictures were much admired by connoisseurs, and sold at great prices.

X. A STORM.

A frigate is here represented in a violent gale, with reefed sails,
in

XV. A HOLY FAMILY.

This fine old picture is said to have been painted by Pinturricchio, a cotemporary of Raphael, and who often imitated his manner. Some have thought it the work of Benvenuto Garofalo, who also painted in the same style. It was bought at Florence in a lot from Sebastian Volpini, in 1789.

XVI. SAINT CECILIA

Is here, as usual, at her music. This was painted by Lanfranc, who was a pupil of Annibal Caracci, and a painter of great repute.

XVII. PIUS SIXTUS.

This portrait of the late Pope, was executed by Pompeo Batoni, the most celebrated painter of his time, and is esteemed an excellent portrait of him.

XVIII. A HOLY FAMILY.

A copy by Mr. Smith, in 1777, from that beautiful picture by Raphael, in the Pitti palace at Florence, known by the name of Madonna della Sedile. The characters in this picture are so fine, that there are numberless copies of it.

XIX. A HOLY FAMILY.

Also a copy by Mr. Smith, from the centre part of that famous picture by Corregio, in the academy at Parma. The original is reckoned

reckoned one of the finest pictures of that master, and was one of those which were selected by the French to be taken to Paris.

XX. THE MARRIAGE FEAST.

This celebrated picture of the Marriage Feast at Cana, by Paul Veronese, is said to have been painted by him to form from it his grand picture in the refectory of the Monks of Saint George, at Venice, where the figures are as large as life. All the persons at the table are real portraits of Emperors, crowned heads, and eminent personages of those days, which renders it a very interesting piece. The figures in the fore-ground are all portraits of noted painters and literati. Paul Veronese and his brothers are in white, Titian in red, &c. His compositions are peculiarly grand, and his designs noble, being executed with great spirit and truth. He was remarkable for introducing fine architecture for a back ground to his paintings, which has a charming effect. This picture was bought at Florence in 1777, from Ignatius Hugsford, an Englishman, advanced in years, who had a valuable collection of paintings.—(*See an Account of the Portraits in this Picture in the Appendix, No. 10.*)

XXI. THE RAPE OF PROSERPINE.

In this picture, by Romanelli, Pluto is carrying off Proserpine, daughter of Ceres, in his car, drawn by two horses. The nymph Cyane is represented as seizing the reins of the horses, and endeavouring to stop him, saying, in the words of the poet,

“ The maid should be by sweet persuasion won :
“ Force suits not with the softness of the fair.”

E e

But

But Pluto, regardless of her advice, strikes the earth and descends with Proserpine to Erebus, at which Cyane was so affected, that she dissolved into a flood of tears, and became a fountain of that name in Sicily, as poetically related by Ovid in his *Metamorphoses*.

XXII. THE DEATH OF ADONIS.

Venus is here seen in great distress, at the sight of her beloved Adonis, killed by a wild bear ; and who, contrary to her advice, and much against her wish, had left her, at an early hour in the morning, for the pleasures of the chase. It is a beautiful tale in Ovid, according to whom, Adonis was afterwards changed by Venus into the flower Anemone. (*See Ovid's Meta. fab. 10. b. x.*) This is painted by Romanelli, noted for his easy style of painting.

“ Adonis far a sweeter heaven is thought,
 “ On him she hangs and fonds with ev’ry art,
 “ And never, never knows from him to part :
 “ She warns, if warn’d thou wou’dest avoid the snare,
 “ Fly those that follow, follow those that fly.”

See Dryden's Ovid, &c.

XXIII. KING CHARLES.

This, and the following painting, are undoubted sketches by Vandyke. They are said to be his composition-pictures, for two larger ones. This represents King Charles the First, mounted on a dun horse ; and though an unfinished picture, it has great merit.

XXIV.

XXIV. THE MARQUIS OF WORCESTER.

The Marquis was a frequent attendant on King Charles: He is here represented with his groom, who is putting on his spurs, and going to mount a grey horse. These two pictures, though unfinished, sufficiently shew the style and manner of that great master, and are reckoned a valuable acquisition. They were bought at Rome by Mr. Thorpe, from Sign. Dappieri, in whose hands they were deposited with some others, as a pledge for a considerable sum of money.

XXV. A MAGDALEN,

By Schidoni. The pictures of this master are very scarce, and in great esteem. There is much expression in his characters. His figures are graceful, and finished with great taste. In the palace at Turin is a duplicate of this picture, but much larger. Bought of Mr. Byres, at Rome, 1777.

XXVI. A MADONNA AND CHILD,

By Parmegiano. Was bought at Rome, 1777. The characters and tone of colouring are much admired.

XXVII. BACCHUS AND ARIADNE,

By Sebastian Ricci. Ariadne, having been forsaken by Theseus in the isle of Naxos, Bacchus is said to have married her. Their nuptials in this picture are celebrated with great festivity. Bacchus and Ariadne are the principal figures, and are admirably well painted. Nothing can excel the group of figures dancing round a statue

of Bacchus, for elegance, graceful attitudes, and fore-shortening. There are also just outlines, and an agreeable tone of colouring. The architecture, which Sebastian often introduces into his pictures, is in great taste. The gateway, leading to Liverpool, in Ince Park, was taken from this picture. That to Ormskirk is also formed from the double Ionic pilasters. Sebastian Ricci resided many years in England; but this performance was executed by him at Venice, from whence it was brought to England by Mr. Bradshaw Pierson, of whom it was bought. The fine drawing, correct tone of colouring, and variety of attitudes in this picture, render it a study for the painter.

XXVIII. A HOLY FAMILY.

Painted at Paris, by Andrea del Sarto, for the Carthusian convent in that capital, from whence it was bought, 1772. It was esteemed one of his best performances. The figures are, a Virgin and Child, Saint John, and Elizabeth, who conceived in her old age; with the Guardian Angels of the two infants, whom they much resemble. Andrea del Sarto's draperies are well coloured, and very easy; his heads have an elegant variety, and the naked figures are well designed. This was his favorite subject. A duplicate of this picture was in the Oxford collection. There is one now in Burleigh-house. Another was in the late King of France's collection at Versailles; also one at Genoa, from which are many copies in England; but which last differs much from this in the drapery and size.

XXIX. A HEAD OF AN OLD MAN,

By Negari. Few paintings attract more the notice of virtuosi,
than

than this and the following head. They are so much in the style of Rembrandt, that many have thought them to be from his pencil.

XXX. A HEAD OF AN OLD WOMAN,

By Negari. This, and the above, have been so much admired by artists, that several copies have been taken from them.

XXXI. A WOOD PIGEON,

By Wenix, who was famous for game and perspective. His works are in great esteem in Holland.

XXXII. A PARTRIDGE,

By an unknown hand. There appears great merit in the disposition of the feathers. It was bought for a companion to the above.

XXXIII. A MORNING SCENE,

By Fidanza, a man of great eminence in his art at Florence. He imitates so closely Vernet's style and manner, that his works are often mistaken for those of that artist, and have been sold at high prices. In this view are represented the castle and town of Messina, in Sicily, with several vessels. It is taken from the light-house of the port, and esteemed a very beautiful morning calm.

XXXIV. A STORM.

A contrast to the above, by the same artist. It represents the light-house of Messina, with a view of some vessels in a storm. The waves

waves dashing against the rocks are quite in Vernet's style. This is taken from that point of view at the castle of Girace, where the prince of that name, and his attendants, perished by the tremendous earthquake of 1783.

XXXV. THE COLOSSEUM.

This view of that most wonderful remnant of antiquity was painted by Francisco Viviani. The Colosseum was erected by the Emperor Vespasian, to exhibit within it public games and diversions, and is said to have contained above 80,000 people, besides many thousands in the passages. In the middle is an area of nearly an acre of ground, on which their exhibitions of gladiators, combats with wild beasts, and other diversions, were had. On the outside were entablatures, with pillars and pilasters of the four orders, up to the top. One side remains yet entire; but the other is much disfigured, having been stripped of all its ornaments to build the Farnese palace. This venerable pile of building in time became a rendezvous for idle people, and all sorts of wickedness; to put a stop to which, some years ago, several chapels were erected within it for morning and evening prayers. Near it is a side view of those beautiful remains of antiquity, Constantine's Arch, which is very entire, and the bass-reliefs of it very perfect. It was erected by the senate, in consequence of his victory over Maxentius, by which he obtained the title of Constantine the Great, and afterwards published edicts very favorable to the Christians.—(See *Bartoli's fine Engravings of the beautiful Bass-reliefs of it, published by Bellori.*)—Near it is also what is called the *Meta Sudans*, being the remains of an ancient fountain, which supplied the spectators who assisted at the shows, with water.

XXXVI.

XXXVI. THE PERSIAN SIBYL.

A copy, by Mr. Gavin Hamilton, of Guercino's fine picture in the Capitol at Rome. Many ladies have had their portraits taken in that attitude and character. The Sibyls were women supposed to be inspired, who prophesied and made verses. In Italy are many Sibyl's grottoes, where they are supposed to have resided.

XXXVII. SAINT CECILIA.

Also a copy, by Mr. Gavin Hamilton, of that admired picture of Saint Cecilia in the Borghese palace, at Rome, painted by Domichino, in whose female figures there is an uncommon elegance, and a tone of colouring extremely beautiful. But he excels in none more, than in that of Saint Agnes, at Bologna.

XXXVIII. A MAGDALEN,

In an attitude very expressive of devotion and repentance, by Mengs. Nothing can exceed the great ease and manner of that great artist in his figures. The style of this picture is so much in the manner of Guido, that many have thought it to be by that master.

XXXIX. SAINT MARK'S PLACE,

By Canaletti. This gives an exact representation of Saint Mark's Place, in Venice; and taken in time of the Carnival, when the people are always in masquerade dresses, which makes a grotesque scene. Saint Mark's church fills up one side of the square, and is a very curious ancient building. On it stand two antique bronze horses, much admired, and which were brought from Constantinople. The lights
and

and shades are admirably well distributed. Bought in London, at a sale of Sir George Cobebrook's pictures.

XL. A VIEW IN HOLLAND,

By Jacob Ruysdaal. His works are a perfect copy of nature. His skies, trees, water, and figures, are most delicately touched, and with great spirit. Bought at the above sale.

XLI. A VIEW IN VENICE.

A pleasing view of a church in Venice, the architecture of which is uncommonly beautiful. The canals, with their gondolas, and curious figures, render it a pleasing scene.

XLII. RUINS AT TIVOLI.

The remains of Mænas's villa at Tivoli, with its beautiful cascade, which runs from under the ruins, form a fine picturesque scene, which is much admired by virtuosi. Below are some country girls carrying water from a fountain, which is said to be the *Fons Blandusia* of Horace, which he celebrates in that beautiful ode, *b. iii. o. 13.* a translation of which, by Doctor Green, is in the Appendix, No. 13. Near this fountain, Horace is supposed to have had a villa. On one side is seen a curious octagonal temple, which was dedicated to a vestal virgin called Tutia, by others Tuccia, who is related by Pliny, to have carried water from the Tiber to the temple of Vesta in a sieve, as a proof of her continence.—(*See an Account of this Goddess in Montfaucon, vol. i. chap. 16. plate 28.*) Tutia was said to be the goddess of coughs, and to have had frequent offerings made her,
from

from people afflicted with that disorder. Painted by Wilson, and placed by him in the exhibition, as one of his favorite pictures.

XLIII. A DISTANT VIEW OF ROME,

Taken from Tivoli, a distance of about twenty miles, and shews well the flat country, or *campagna* of Rome. The elegant remains of the Sibyls' temple here seen, are noted by all artists. The smoke of grounds burning, and the dust arising from the waggons, are well expressed. The girl who is knitting, and the trees, have a good effect. At a distance is seen Mons Soracte, mentioned in Horace. This was one of Wilson's exhibition-pictures; and he always said it was the best he ever executed.

XLIV. A SUMMER'S EVENING,

By Wilson. The warm glow of the evening is here finely expressed, and the gleam of light over the tower is much admired. This picture is a fancy-piece, taken from one that he painted at Rome for the Duke of Bridgewater, in whose possession it is, and from which there are prints. On one side is a view of a beautiful ancient temple on the banks of the *Clytumnus*. The figures are, Phaeton on his knee to Apollo, requesting to drive the chariot of the sun: On each side are his sisters, weeping at his fatal demand, who were afterwards turned into poplars.—(See *Ovid's Meta. b. ii.*) where that tale is most beautifully told, to shew the folly of attempting what we are unfit for.

XLV. THE LAKE OF NEMI.

This is also painted by Wilson, who himself fixed and suited these
F f pictures

pictures to proper lights. The lake of Nemi was called *Speculum Diana*, from the clearness of the water, in which the neighbouring objects are beautifully represented. This and the two first are taken from real views in Italy. The haziness in the air in distant views, is peculiar to Wilson. The shame and confusion of Calisto, at the discovery of her pregnancy, and the spirited attitude of Diana in discharging her from her train, (as related by Ovid) are well expressed. This picture was placed in the exhibition, and much esteemed by him.—(See in the *Appendix*, No. 11, Addison's account of this Lake.—See also in the *Appendix*, No. 12, Doctor Green's Translation of the Story of Calisto from Ovid.

XLVI. A MARE AND FOAL.

Nothing can be more easy and natural than the attitudes of the Mare and Foal. The dishevelled mane and sunk flanks are very expressive of a brood-mare. This and the following were Mr. Stubbs's exhibition-pictures.

XLVII. A LION AND HORSE.

Stubbs always painted from nature. This group, though singular, is reckoned one of his best pictures ; and is a subject he often repeated. Springing on the back of a horse is the only way by which a lion can destroy that animal, and which is mostly done by surprize. There is great expression of pain in the horse, and of fierceness in the lion.

XLVIII. TWO HORSES IN ACTION.

The cream-coloured horse is painted from one of the King's carriage

riage horses, and is a good portrait of the same ; the other is painted from one belonging to a nobleman. By Stubbs.

XLIX. A GREYHOUND.

Such greyhounds, trained to catch deer in a park, are very useful, on account of the difficulty that often attends shooting them.

L. A PORTRAIT.

This was painted by Sir Joshua Reynolds. In a few years the colours faded so much, and the hands became so chalky, that Mr. Edward Penny prevailed on him to retouch it.

LI. TAPESTRY.

These four pieces are of the Brussels manufactory. By Vanderborght ; and are all wrought from paintings of Teniers. The spirit and manner of that master are admirably well preserved in them. The perspective of the large piece is very good ; and there are much truth and nature in the figures.

LII. MARS AND VENUS.

They are instructing Cupid. This picture has been called an original by Titian ; but in the Orleans collection there was a fine one on this subject by that master, from which this appears to be a copy.

LIII. VESUVIUS.

This view of the eruption of Mount Vesuvius, which happened in

1769, was painted by Volaire of Naples, who was present at the time, and took accurate drawings of the different scenes which compose this picture. Volaire was a pupil of Vernet's, whose style of painting he imitated so well, that his pictures are esteemed as much as those of his master. The confusion of the people in their way from Portici to Naples, is well expressed; and the lights of the mountain dying gradually away upon the vessels, are very masterly. No painter ever excelled Volaire in water, fire, and moon-light scenes. Many have attempted to paint eruptions of Mount Vesuvius; but unless they are present at the time of an eruption, such paintings must be very imperfect. A duplicate of this picture is at Townley-hall, which was ordered at the same time as this, viz. in 1777.

LIV. A PORTRAIT,

Said to have been painted by Leonardo di Vinci. From the cup of supposed poison, which she holds in her hand, it is called a portrait of Fair Rosamond. There is a beautiful duplicate of this picture in the Queen's palace.

LV. A CANDLE-LIGHT PIECE.

A girl is here represented picking a bunch of grapes. The candle is judiciously hid by her arm, which has a good effect. The painter unknown. Bought at London.

LVI. A LANDSCAPE.

This and the following are the work of Weitsh, in 1768, who painted for the court of Darmstadt. These pictures were bought of Cavaceppi.

Cavaceppi. Weitsch, though a painter not much known, is admired for a fine glow in his landscapes and the beauty of his trees.

LVII. A LANDSCAPE.

In this the cattle and other figures are admirably well designed. The castle also and distant views attract notice.

LVIII. A SEA VIEW.

This and the following are by Manglard, a German, who excelled in this style of painting. There are many fine pictures by him, particularly in the Rospiliosi palace at Rome, which are much admired.

LIX. A SEA VIEW.

The extent of sea in this and the preceding, without having any land in sight, is well supported. Manglard was master to the famous Vernet, who was so celebrated for his sea-views.

LX. A SNOW-PIECE,

By Titz, of Nuremburgh, who excelled in snow-pieces.

LXI. A SNOW-PIECE,

By the same; and, with the above, was bought in London many years ago, at a sale of Lord Baltimore's.

LXII.

LXII. THE MARRIAGE OF SAINT CATHARINE.

It is called the marriage of Saint Catharine, or the mystical union, on account of her dedicating herself to a religious life. It has been a hackneyed subject among painters. Pignoni, the painter of this, was of the Venetian school, and very eminent in his profession. There is a peculiar grace and attention in his figures. This was bought at Florence, in 1777, from Ignatius Hugford, in a lot, with the Marriage Feast and others.

LXIII. NATIVITY,

Or Adoration of the Shepherds, by Bassan. His pictures are mostly dark, and require a strong light. There is a duplicate of this painting by him in the Borghese palace at Rome. This was brought from Venice by the Consul Smith, of whom it was bought.

LXIV. A VIEW IN ROME.

This is a very pleasant view, by Ochiali, of that part of Rome in which is seen the castle of St. Angelo, (formerly Adrian's magnificent Mausoleum) the elegant bridge of St. Angelo, composed of seven arches, St. Peter's church, and that immense building, the Vatican : all which objects enrich that part of Rome. But the water of the Tiber is mostly so extremely muddy, as to be unfit for the general uses of life; which ill agrees with the representation of it here, or with the *Caruleus Tiberis* of Virgil. No city, however, in the world is better supplied with fine water, from the various ancient aqueducts and springs in different parts of the town.

LXV.

LXV. A MOTHER AND DAUGHTER

Are here represented at work. The reel, the yarn, and the great attention in the mother and daughter, are well expressed. From the glory over their heads, some pretend that this picture represents St. Anne and the Virgin Mary, when young. This has passed for an original picture, by Michael Angelo Caravagio; but in the Spada palace at Rome, is a duplicate of it, from which this appears a copy.

LXVI. A LANDSCAPE,

By Orizzonti. His real name was John Francis Van Bloeman; but his great excellence in painting an Italian sky, procured him the name of Orizzonti. This and the following were painted for Placido Costanzi, who excelled in his figures, and who painted *The Flight into Egypt* in this, and *The Repose in Egypt* in the other. Orizzonti, on seeing the figures, was so much pleased with them, that he begged to have the pictures retouched, and always declared these to be two of the best he ever painted.

LXVII. A LANDSCAPE.

A companion to the above, by the same master. The figures which represent *The Repose in Egypt*, are reckoned admirably well painted. The distant hills, views, and trees, form a most picturesque scene. Orizzonti's pictures are in great esteem in Italy, and are seen in the best collections.

LXVIII. A PORTRAIT

Of Emygius, Bishop of Ascoli, having in his hand a model of his cathedral.

cathedral. It was painted by Lanfranc, who was a native of Parma, and a pupil of Caricci.

LXIX. THE PARCÆ,

In water-colours, and represents the Parcæ, or the three fates, viz. Clotho, Lachesis, and Atropos. Clotho, the youngest of the three sisters, presided over children newly born, and held a distaff in her hand; Lachesis spun the thread, emblematical of the events and actions of life; Atropos, the eldest, cut the same with a pair of shears, as is here represented. An ancient verse expresses well the business of each, *Clotho colum retinet, Lachesis net, et Atropos occat.*

LXX. THE ARTS.

This represents, also in water colours, figures emblematical of painting, sculpture, and architecture. This and the foregoing were bought at an auction in London. Painter of them unknown.

LXXI. THE INSIDE OF A CHURCH.

This perspective view, painted by Stenwick, represents the inside of the great church at Antwerp. By the dresses, it seems to have been painted at the time when the Spaniards were in possession of those countries. The distribution of lights and shades is very judicious, and it is allowed to be one of the best pictures of that master. It improves much by viewing it through a tube. Bought at a sale in St. James's Square, London.

LXXII.

LXXII. A HOLY FAMILY.

There are several duplicates of this picture, all which are said to be by Raphael. It is imagined that many of them have been copied by some of his best scholars, and retouched by himself, which are all called Raphaels, and of which number this may probably be one.

LXXIII. A MAGDALEN.

The expression in this head is beautiful. It is said to have been painted by Schidoni; but from the great correctness of the hands, the hair of the head, and the attitude, many have adjudged it to be the work of Corregio, whose real paintings are very rare.

LXXIV. SAINT PETER.

This was painted by Lanfranc, who was conspicuous for the great ease which appeared in his figures. In none more so, than in the attitude of Saint Peter here sleeping. The keys in his hands denote it to be that Apostle.

LXXV. EDWARD AND ELEANORA.

Eleanora is here applying her lips to the extraction of the poison from Edward's arm, which was supposed to have been received from an envenomed arrow. There is great expression of grief in all the attendants. This was painted by Ademolli, a young painter of great genius at Florence, where his works are much admired.

LXXVI. A PORTRAIT,

Said to be a family one. The subject of it is introduced reading a letter, supposed to contain an account of the arrival of a ship, which appears in the picture.

LXXVII. A MAGDALEN,

Wrought in Mosaic, but in a very coarse kind, and is a bad specimen of the production of that manufactory in Rome; the work of which is often so fine, that at a small distance it is not distinguished from painting. Most of the fine pictures in Saint Peter's at Rome are wrought in Mosaic, to withstand the ravages of time, as the originals, which were only on canvas, must necessarily have soon fallen to decay by the damp of the church.

LXXVIII. SIR THOMAS TINDSLEY.

This is a family portrait of that eminent and distinguished loyalist and friend to King Charles. In the civil wars he commanded a body of troops, and was slain by the rebels in an engagement fought in Wigan-lane, where a monument was erected to his memory, which is now extant. One of the family at Ince married a Tindsley.

LXXIX. THE VIRGIN AND CHILD.

A copy from a noted picture by Guido, at Rome.

LXXX. A SHEPHERD WITH A LAMB,

Painted by Francisco Mola, who was a disciple of Guercino, and
a very

a very eminent painter. His pictures are rather dark ; but in all of them there is great spirit and masterly strokes.

LXXXI. A PAINTING IN BASS-RELIEF,

Taken from an ancient bass-relief, which was bought for this collection out of the Villa d'Este ; where it was placed under a fountain in the lower part of the garden, and was so incrustated with tartareous matter, that only one figure was visible. When cleaned by aqua-fortis, and much labour, it was found to be so singular and so interesting a subject, that a wish of the Pope to retain it in Rome was hinted to the purchaser, who was induced thereby to make a present of it to his Holiness, who graciously received it, and placed it in his private apartments. Several valuable presents were made in return. The subject of it is very poetical. In it the winds are represented, arraying and leading forth the steeds to the chariot of the sun ; while Phœbus prepares to mount and commence his diurnal career. On one side are the seasons. The whole is full of poetical erudition, and the figures express a kind of cosmological allegory of time.—*(See Visconti's Explanation of it in the Appendix, No. 14.)*

The poet well describes this scene in two lines :—

“ He bids the nimble hours without delay
“ Bring forth the steeds ; the nimble hours obey.”

LXXXII. A VIEW IN HOLLAND.

This is in a very singular style of painting. It is the work of Breughel, in his first hard manner, which gives it the appearance of needle-work. Breughel afterwards took uncommon pains with his

pictures, and finished them in so soft and delicate a style, that he obtained the name of Breughel des Velours, or Velvet Breughel; which shews how difficult it is to know the works of painters executed at different periods of their life. There is, however, great merit in the view of the castle, as well as in the figures in the hunting and shooting scenes, &c. which last were painted by Mompert. This was bought in London.

LXXXIII. A DOMESTIC SCENE.

In this painting, which is said to be by Teniers, is represented a man opening muscles, with another leaning on a stick, in a natural posture. On one side of them, is a house in the Dutch style of building. There are prints from this picture.

LXXXIV. A GROUP OF DOGS.

This small group was painted by Peters, at Rome, who is said to finish his pictures in the same manner as the Polygraphic exhibition does in London.

LXXXV. A GROUP OF DOGS,

By the same painter, and executed in the same manner as the above.

LXXXVI. A LANDSCAPE.

A pleasing view of a castle, water, and figures. The painter unknown.

LXXXVII.

LXXXVII. A RURAL SCENE.

Various figures are conversing under a hovel. Painted by a Flemish painter, in a masterly style, and bought of Cavaceppi in Rome.

LXXXVIII. A PORTRAIT

Of a beautiful young lady in Italy, who became a nun. On one side she is in her worldly dress ; on the other, in the religious habit of the convent in which she lived. Bought at Florence, from Ignatio Sforzer.

LXXXIX. FEMALE INNOCENCE,

Represented by a beautiful female figure, with a dove in her hands. By Cavalluci.

XC. MALE INNOCENCE,

Represented under the figure of a youth caressing a lamb. By Franceschiello.

XCI. COMEDY AND TRAGEDY.

Comedy and tragedy are here contending for Garrick ; to the latter he seems to give the preference. This is a copy, by Moreland, of a noted picture by Sir Joshua Reynolds. The composition is good, and the expression in the figures admirable.

XCII.

XCII. A MAGDALEN,

Leaning on the ground, and in the act of reading. This is an esteemed copy, from a celebrated picture of Corregio.

XCIII. A MOONLIGHT,

Painted for the Duke of Gloucester when at Rome, by Labruzzi, a noted artist; but being not finished in time for the Duke, Mr. Thorpe bought it for this collection. Labruzzi travelled with Sir Richard Hoare, in order to assist him in some beautiful drawings, which were made in a journey to Brundusium.

XCIV. A PORTRAIT.

A valuable portrait of Sir Thomas More, painted by Holbein, and bought at Rome out of the collection of a private family, where it was much esteemed.

XCV. SAUL AND DAVID.

Saul is here pursuing David. A copy from a noted picture of Guercino, in the Pope's palace, on Monte Cavallo, by Mr. Gavin Hamilton.

XCVI. AN OLD WOMAN

Is here busy at her work. An undoubted picture by Ludovico Carracci, whose paintings are very numerous in Italy, and much admired;

mired ; but this, like most others by him, is grown very dark, which greatly diminishes their effect.

XCVII. THE VIRGIN AND INFANT,

Attended by a Friar. It was painted by Tiarini, whose pictures, executed in the prime of life, were in great repute.

XCVIII. A FAMILY AT DINNER,

Painted by Le Nain, an eminent French artist. In it, a gardener and his wife are sitting at dinner in front of their house. Around them is the produce of their garden, finished in a masterly style.

XCIX. A SETTING-DOG.

The only merit of this picture, is the singular circumstance of a covey of partridges having been taken at Cunsough, amongst which were five white ones. They were taken by Sir Francis Anderton, of Lidiate, with this dog, called Deuce.

C. THE TRANSFIGURATION,

By Michael Angelo Carravaggio. Our Saviour is here represented on Mount Thabor, where, according to scripture, his garments became as white as snow. He is attended on the right by Moses, and on the left by Elias ; the latter holding in his hand a scroll, and the former the Book of the Laws. Below are three of his disciples, Peter, John and James, all full of attention and admiration. This picture was bought at a great price by the Duke of Orleans, late Regent of France, for his collection at the Palais-Royal. It is now grown
very

very dark, and is much injured by time, having been painted 200 years.

CI. THE JUDGMENT OF SOLOMON,

By Lorenzino, an eminent painter of Bologna. This and the following picture were bought in London of Mr. Bradshaw Pierson, with the nuptials of Bacchus and Ariadne. Their size prevented them from being sold for so great a length of time, that they were at last packed up, and intended to be sent on a venture to Russia, when they were bought, through the earnest recommendation of that excellent judge of painting, Mr. Edward Penny, at that time Lecturer at the Royal Academy. In this picture is represented Solomon's first act of wisdom. The dead child is very natural. The guilty mother is well expressed, and is as easily distinguished by her affection of horror, at seeing the attempt made to divide the disputed child, as the real mother is, by her fine attitude, formed by endeavoring to stop the uplifted arm of the executioner. Great attention and expression are also displayed in all the other characters.

CII. MOSES STRIKING THE ROCK,

By Molinari, of the Venetian school. Moses, with his rod, with which he changed the waters of the Nile into blood, is here represented striking the rock Horeb, from whence the water gushed in great plenty, to relieve the children of Israel. The effect of their long thirst, and the eagerness with which they endeavour to catch the water as it flows from the rock, are admirably well expressed. The figure of Moses is much admired by the connoisseurs. This was brought from Venice by the Consul Smith, and is esteemed one of Molinari's

Molinari's best performances. His paintings are in great repute at Naples.

CIII. OUR SAVIOUR IN THE TEMPLE,

By Luca Giordano. Our Saviour is here represented with a scourge of little cords, as mentioned in scripture, driving the buyers and sellers out of the temple, with the sheep and oxen, pouring out the money of the changers, and overthrowing the tables ; saying to the people with doves, " Make not the house of my Father a house of traffic." This picture, when at Paris, on account of its size, was placed on the floor, in the middle of one of the apartments in the Luxenbourg palace, and was supported at the back. In Italy are many fine pictures by this master. His battle of the angels, and fall of Lucifer, is reckoned a noble composition ; and his Seneca bleeding in the bath, of which are many copies, is much admired by the connoisseurs. By those two pieces, he acquired great reputation, and extensive business in his profession. This was bought out of the Orleans collection in London.

CIV. THE POOL OF BETHSAIDA,

By Luca Giordano, was bought with the above from the Orleans collection. It represents our Saviour curing the infirm man, saying, " Arise, take up thy bed and walk." It represents also the pool of Bethesda, with five porches, as mentioned in scripture, over which appears an angel, descending to put the water in motion. Around the pool are a multitude of sick, lame, and blind, waiting to be cured at the troubling of the water.

CV. ADORATION OF THE SHEPHERDS.

This has been a family altar-piece many years. It is very old, and is painted on wood. Uncertain who was the painter.

CVI. A HOLY FAMILY.

This is a good old copy from that famous picture of the Holy Family, by Corregio, at Parma, which is said to be taken away by the French to Paris. The figures are, the Virgin and Infant, with an Angel, Mary Magdalen, and Saint Jerome, a remarkably large figure.

CVII. THE VIRGIN AND CHILD.

In it are also the figures of Saint John and Saint Catharine. It was painted by Parmegiano, and is said to have been his first original composition for his celebrated picture in the Colonna palace at Rome. All his works are in great repute.

CVIII. A PORTRAIT.

Not known whom this represents. This lady is taken in the character of Mary Magdalen before her conversion; and painted by Bronzino, a native of Florence. Few excelled Bronzino, in his masterly style of colouring, and in the ornaments and dress of his figures. In Italy are many beautiful paintings by this master. This was bought at Florence, of Sebastian Velpini, who called it a portrait by Andrea del Sarto.

CIX.

CIX. A HEAD.

This old man's head has been much noticed, and is so much in the style of Rembrandt, that many have thought it was painted by him.

CX. AN OLD MAN

Is here represented with a long beard, in the act of reading. Painter unknown.

CXI. AN EMBLEMATICAL PICTURE,

Representing the three Powers of the Soul, Will, Memory, and Understanding, under three graceful figures. They are painted on copper, by Solimena, who was a celebrated painter at Naples, where are many capital pictures by him, particularly at the Carthusians, in which all his figures are correct and elegant.

CXII. ARIADNE.

This and the three following small pictures are painted on ivory, by Sacchoni, a noted artist at Florence, and are copies from celebrated pictures. Ariadne is here represented in great distress, having been left by Theseus on a desert island. Theseus in his ship is seen at a distance. It is taken from a picture by Furini, at Florence.

CXIII. FORTUNE.

Fortune is here represented seated on the Globe, distributing her

H h 2

favours

favours indiscriminately about her. Copied from a large capital painting by Salvator Rosa.

CXIV. THE VIRGIN AND CHILD.

A copy from a picture by Corregio, in the tribune-room at Florence.

CXV. A HOLY FAMILY,

Copied from that well-known picture by Parmegiano, in the tribune-room at Florence. It is on ivory, and painted by Sacchoni.

CXVI. THE VIRGIN AND CHILD.

The great merit of this picture consists in its being a very ancient painting, as appears by the name and date on it. It is much in the style of Albert Durer, and shews the progress of the arts.

CXVII. A PARTRIDGE,

Painted by Caddock, junior, of Liverpool, an ingenious young artist. There is great softness and delicacy in the feathers.

CXVIII. A PORTRAIT.

The three following pictures were painted by a lady at Florence. They are specimens of the dresses of those countries. This shews the morning-dress in 1777.

CXIX.

CXIX. A LADY AT WORK.

Another specimen of the morning-dress.

CXX. A COUNTRY GIRL.

This exhibits the Sunday dress of a country girl.

CXXI. A GIRL OF NAPLES.

A specimen of the head-dress at Naples, of the lower rank of women.

CXXII. JUSTICE.

An allegorical figure of Justice is here painted by Lazaro Baldi. She is represented, as usual, with poised scales. The works of this painter in the church of Saint John Lateran, at Rome, and at Monte Cavallo, are uncommonly fine.

CXXIII. RELIGION.

Is here represented in the character of Saint Michael, conquering the Devil, by Ciro Feri. His paintings are highly finished, and much in the style of Pietro Cortona, of whom he was a disciple. His designs are mostly very correct.

CXXIV. FAITH

Is here represented under the figure of a woman, with a cross in her arms. By Pietro Cortona. His heads are beautiful, and his ornaments

ornaments grand; witness, his Judith and Holophernes, in the Capitol at Rome, which is allowed to be an inimitable performance.

CXXV. CHARITY.

By Romanelli, who was a great favorite of his master, Pietro Cortona, and whose works are in great esteem. This, and the above three oval pictures, were an order given to Pietro Cortona, by a nobleman at Rome; but he, being engaged in some other great works, only painted one of them, and entrusted the execution of the others, from his own designs, to some of his scholars. These were afterwards retouched by himself.

CXXVI. VIEWS OF NAPLES,

By Antonio. This view takes in the west-centre part of Naples, From it are seen Mount Vesuvius and Portici, in which town the king has a fine palace, and a celebrated museum of curiosities.— Portici is built on Herculaneum, which was buried by an eruption of Vesuvius, about 2000 years ago, and covered with lava, a melted matter of such volcanos, which hardens into a kind of stone. Portici is seen about seven miles from Naples. Nothing can excel the exactness in representation of houses, chariots, running-footmen, friars, &c. &c.

CXXVII. THE EAST PART.

Antonio here gives a view of the east-centre part of Naples, in a most pleasing scene; in which the castle of St. Elmo is seen, from whence there is a most delightful prospect. Below is a convent of Carthusians,

Carthusians, abounding with capital paintings, a profusion of fine marbles, and rich church ornaments.

CXXVIII. THE WEST END OF NAPLES,

By Antonio. This, and the country beyond it, form one side of the bay of Naples. The entrance into the grotto Pousillipo is seen in this view. This grotto is a road through a hill, near a mile in length, near which are those wonderful works of the ancients, the catacombs, which run above fifteen miles under ground, to different parts of the country. On the quay are some beautiful walks, made since this was painted, much frequented by the *beau monde*, and at each end, a coffee-house and tavern.

CXXIX. THE EAST END OF NAPLES.

This, and the adjoining country, form the eastern side of the bay of Naples. In this picture, the port, with its shipping, part of the king's palace, and a great variety of interesting objects, are represented. This is by the same artist as the three preceding, who was remarkable for giving a correct view of that enchanting city. It seems that not a house, door, or window, has escaped his pencil.

CXXX. A LANDSCAPE,

By Labruzzi, who was a very pleasing painter in views of this kind. He painted this from an etching by Claude. He lived at Naples, and was in great repute.

CXXXI.

CXXXI. A WARM EVENING,

Also by Labruzzi, from an etching by Claude, and shews his masterly touches in its warm glow.

CXXXII. A HOLY FAMILY.

Painter unknown. Purchased by Mr. Thorpe, for this collection.

CXXXIII. SAINT FRANCIS.

By Ludovici Caracci, a great admirer and imitator of Corregio. It is painted with great spirit and expression. His works are very rare. Bought in London.

CXXXIV. A LANDSCAPE,

By Labruzzi. Cattle and a variety of figures.

CXXXV. A LANDSCAPE,

By Labruzzi. A fine view of water and trees. These four small landscapes are much noticed by all connoisseurs.

CXXXVI. A PORTRAIT.

An uncommon fine portrait. By the character, it is supposed to represent our Saviour; and some pretend that it was painted by Leonardo di Vinci. It was bought out of the Negroni collection many years ago.

CXXXVII.

CXXXVII. THE NATIVITY,

By Pietro de Petris. In his figures he copied closely the works of Raphael and Carlo Maratti. His pictures are in great esteem.

CXXXVIII. CIRCE,

By a painter unknown. She is here, as described by Ovid, surrounded by beautiful attendants. Circe (as feigned by the poets) was the daughter of the sun, and celebrated for her beauty and magic charms. She appears here with an air of dignity and splendor, with a seducing countenance and bewitching smile, not without a mixture of delight at her intended mischief. Music, feasting, and riot, were the amusements of her pleasurable hours. She is here in the midst of her magic books, and with a wand, is in the act of metamorphosing the followers of Ulyssus into beasts, a tale beautifully told in *Ovid's Meta. b. iv.*—(See in *Appendix, No. 15, a farther account of Circe.*—See also in *No. 16, a translation of that story from Ovid, by Doctor Green.*

CXXXIX. A LANDSCAPE.

Few pictures are to be met with executed in so masterly a style as this and the following landscape. They are painted by Antinozzi, a celebrated ancient painter, who was Lucatelli's master, and whose works are very scarce. The figures, trees, and water, have a pleasing effect.

CXL. A LANDSCAPE.

A storm, with thunder and lightning. Nothing can be more

natural than the effect which it produces on the trees : One is seen shivered by the lightning. The effects also on the various figures, flying for shelter, are well expressed. These two pictures were in great repute at Rome, and never fail now to attract the attention of the intelligent observer.

CXLI. A FRENCH DRAWING,

Represents a French lady, drinking coffee. The painter of it unknown.

CXLII. A FRENCH DRAWING,

Is also a natural representation of a servant girl, with a pot of beer.

CXLIII. A SMALL LANDSCAPE.

The painter unknown.

CXLIV. A LANDSCAPE AND CATTLE,

By Berghem, who was a celebrated Dutch painter, and noted for his views, and figures of cattle. It was bought at Rome of Cava-
ceppi.

CXLV. FLORENTINE-WORK.

This and the following are specimens of a work at Florence, in which, by means of marbles of different colours, buildings and various figures are represented.

CXLVI.

CXLVI. FLORENTINE-WORK.

This also, in coloured marbles, represents a castle, houses, and several figures. The trees are curious, being all the effect of nature, and formed by the veins in the marble, without the least introduction of art.

CXLVII. SAINT MARK.

A coloured print, taken from a painting by Andrea del Sarto, in the Pitti palace at Florence.

CXLVIII. DIANA AND THE MUSES.

This graceful group is remarkable for being on a yellow ground. They are dancing in a circle. This also is a coloured print, taken from a painting by Julio Romano in the same palace.

CXLIX. THE SIBYL OF SAMIA.

Likewise a coloured print, taken from a noted picture by Guercino at Florence.

CL. THE MUSES.

Are here introduced to Jupiter by Venus and Hercules. Copied from what is generally said to be the work of Raphael, within the arch of a portico in the Spada villa on the Palatine hill in Rome.

CLI. THE MUSES AND CUPID.

This is a part of the above painting, supposed to be by Raphael. In it are only five Muses and Cupid.

CLII. THE VIRGIN AND INFANT.

They are attended by Saint John. It is on a wooden panel, and a copy from a painting of Raphael by Caracci.

CLIII. THE PRESENTATION.

Our Saviour is here presented in the Temple, and is in the arms of Simeon. By Scharsellini.

CLIV. A COLOURED PRINT.

About the year 1766, a large house was discovered under ground in the Negroni Villa at Rome, with several apartments in it, the walls of which were painted. This represents one side, coloured as when first found. There are prints, but not coloured, taken of all the other walls, which may be seen in the nineteenth volume of a collection of prints at Ince. There is also a ground plan of the house, &c. with an explanation of the whole; by which it appears, that this house was built in the time of Antoninus Pius. In the centre-part of this, are represented Bacchus and Ariadne. The architecture is in a singular style, and the colouring very gaudy. It may, at first, seem wonderful, that the site of so large a house, in so populous a city, should have been entirely forgotten; but the wonder will cease, when it is known, that a great number of flourishing cities all over Italy, viz. Herculaneum, Pompei, Stabia, &c. &c. have

have been buried, and their situations, for a long revolution of years, totally unknown; till accidentally they have been discovered. This seems owing to the Goths and Vandals overrunning that country, and expelling the inhabitants.

CLV. THE SCHOOL OF ATHENS.

Also a coloured print, finished in the highest manner, by that ingenious engraver, Volpato of Rome. It is taken from that celebrated painting by Raphael in the Vatican. In the centre, Plato is represented giving his lectures, attended by several ancient philosophers. The various attitudes, and attention in the different figures, are justly admired.

CLVI. A BUTTERFLY.

This is formed by marbles of various colours, as the Florentine work is, of Nos. cXLV and cXLVI.

CLVII. EDWARD AND ELEANORA.

This small drawing is the work of Ademolli, and was a present from Mr. Thorpe. It represents the story of Edward and Eleanora: for which see No. LXXV.

CLVIII. A PORTRAIT,

Bought at Florence, 1777, and represents a beautiful lady sleeping.

CLXI.

CLIX. A DRAWING,

Taken from a painted ceiling in Titus's baths, at Rome, which was discovered not many years ago. When first found, the painting and colours were very fresh; but by damp, are now quite destroyed. The room it belonged to is called La Galeria, from its being very long.

CLX. A DRAWING,

Taken from another ceiling in the same baths, the colours and figures of which were the same as here represented. Modern artists have copied very much from the ornaments of these two ceilings. They are both the work of Vincenza Brenna.

CLXI. A HOLY FAMILY,

Bought in a lot from Sebastiano Volpini, at Florence; and is said to be painted by Raphael.

CLXII. BACCHUS AND ARIADNE.

They are drawn in a triumphal car, by tigers. All the attendants display the joyful effects of wine. It is said to represent their nuptials in the isle of Naxos. This and the following were painted by Ademolli, an eminent young artist at Florence.

CLXIII. THE CENTAURS AND LAPITHÆ.

The battle of the Centaurs and Lapithæ is noted in history, and beautifully described by Ovid. This is a contrast to the above, shewing
ing

ing the direful effects of *too much* wine. Both these pictures are highly finished, and much noted by connoisseurs.

CLXIV. A LANDSCAPE.

Horsemen in an open country, painted in a masterly style by Padre Giacomo. Mr. Delane, called the Irish Claude, was a great admirer of this picture, and took a copy of it.

CLXV. A SORCERESS,

By Solimena. She is here represented amidst her magic charms in a graceful attitude. The figures are very curious ; but the picture by time is grown so dark, that these are scarcely discernible.

CLXVI. OUR SAVIOUR,

By Andrea Sacch. He is carrying his cross. In the Barbarini palace at Rome are some capital performances of this master.

CLXVII. A LANDSCAPE,

By Delane. He was so partial to Claude's style of painting, and imitated him so closely, that he was called the Irish Claude. He was intimately acquainted with Mr. Thorpe, whose taste and judgment in the liberal arts he much admired. Mr. Thorpe had these two pictures from him.

CLXVIII. A LANDSCAPE.

In this, as well as in the above, Delane shews much of Claude's style

style and manner. The castle, ruins, and fine sky, have a pleasing effect.

CLXIX. THE VIRGIN AND INFANT.

A Bishop and several other figures are here introduced in great devotion, before an apparition of the virgin and infant. Painter unknown.

CLXX. A BOY.

Is playing on the Guitar. Painted and bought at Florence; but the artist's name is not known.

CLXXI. A BOY.

This also, by the same hand, was bought as a companion to the above.

CLXXII. ÆNEAS.

By Corrado Guaiquinto. He was an eminent painter at Rome, whose works are in great esteem. Æneas is here represented with his companions, before queen Dido, as mentioned in Virgil.

CLXXIII. THE VIRGIN AND INFANT.

By Guiseppe Cades. He was a painter in Rome greatly esteemed and visited by many English gentlemen. His compositions are in a good taste, and his figures very graceful. The warmth of his
genius

genius does not suffer him to finish his pictures in an elaborate manner; but his outlines are beautiful, and his colouring good.

CLXXIV. A FAMILY AT DINNER.

A Gardener and his Wife are here represented by an unknown Flemish painter, at dinner, with the produce of their garden around them.

CLXXV. THE OLD HOUSE AT HOOTON.

This was painted by Angelo, a servant of Sir William Stanley. The family, some of whom are in a carriage, and others on horseback, are represented as going from home on a visit. The likenesses of the individuals are so well taken, that this picture has great merit with those who are acquainted with that family.

CLXXVI. CUPID.

With a bird on his hand. Painter unknown.

CLXXVII. THE ANGEL GABRIEL.

Bought of Mr. Jenkins at Rome 1777, who sold it as an original picture by Guido.

CLXXVIII. THE VIRGIN MARY.

Painted by Pedrini of Bologna.

CLXXIX. THE INFANT JESUS.

Attended by John the Baptist. By Tintoretto. They are embracing each other. Tintoretto was a scholar of Titian's, of the school of Venice, where his works are in great esteem.

CLXXX. THE VIRGIN AND INFANT.

By Tiavini. A Monk is introduced in great devotion.

CLXXXI. A FISH-MARKET.

Painted by an unknown Flemish artist. Some pretend it is the work of Teniers.

CLXXXII. A MAGDALEN.

This is wrought in mosaic, and is but an ordinary specimen of the production of the manufactory at Rome in mosaic, which is often so fine as not to be distinguished from painting.

CLXXXIII. A DOTTEREL, MALE.

Painting by Caddock, jun. of Liverpool, 1760, and is a good representation of that curious bird.

CLXXXIV. A DOTTEREL, FEMALE.

Also by Caddock, jun.

CLXXXV.

CLXXXV. ST. CECILIA.

A copy from a singular old painting, said to represent the body of St. Cecilia, which was found in the catacombs at Rome. The catacombs are curious subterraneous passages, which form a kind of labyrinth, and branch off in various directions, so that, without torches and proper guides, it would be dangerous to go into them. They extend fifteen or twenty miles, some say fifty miles, as far as Ostium. It is said they were made by the primitive Christians to perform their religious rites in, in the times of persecution. Others pretend they were formed to get materials for building. They were certainly in being long before the Christian æra, and probably coeval with the origin of Rome, when the inhabitants were a set of robbers and pirates, pillaging and plundering all the adjacent countries. The catacombs seem to have been their dens or places to retire into when attacked, where they could not be taken or destroyed, but could sally forth and surprise their enemies.

CLXXXVI. TRAJAN'S COLUMN.

The original, from which this is painted, was erected at Rome by the senate and people in honour of Trajan, after his Dacian conquests. On it, in basso-relievo, are represented the various battles and actions of that emperor. In one part is to be seen Decebolus, king of Dacia, who was reduced to the last extremity, (which is well expressed in a bust of him in Mr. Townley's collection,) which occasioned his laying violent hands on himself. Sixtus Quintus, in the place of this emperor's statue, fixed on it one of St. Peter, so unconnected with Trajan's wars. This wonderful monument of antiquity, is, in height, one hundred and fifteen feet ten inches, English measure. The whole is composed of thirty blocks of white statuary, and each

K k

block

block forms the diameter of the column, viz. eight for the pedestal, nineteen for the pillar, and three for the base of the statue. Within it is a stair-case of one hundred and eighty four steps, cut out of the solid blocks of marble, and which is continued to the top.—To obtain a better idea of the carvings on it, *see Santi Bartoli's plates and explanations.*

CLXXXVII. A VIEW OF THE PANTHEON.

This is one of the finest and most entire remains of antiquity. It was a repository for the gods of all nations, which is said to have been the reason why the Goths and barbarians did not destroy it. The diameter, exclusive of the walls, (which are eighteen feet thick,) is one hundred and forty nine feet English. It is made mostly of bricks. The portico is elegant, being supported by sixteen columns of granite, of about forty-two feet high, exclusive of their bases, which are, by process of time, buried many feet; whereas, formerly there were several steps to go into the portico. The height of it within, was the same as the width. It is lighted by a circular opening at the top, which, to the eye below, appears small; but its diameter is twenty seven feet, and gives that kind of light to the sculpture, as is best calculated to shew it off to advantage. It was formerly covered by plates of gilded brass; but all these ornaments were carried away, and the antiquity of it much defaced by chapels erected therein. Pliny mentions a statue of Venus, placed in this Pantheon, which had a pair of ear-rings made of a pearl cut asunder, being the companion of one which Cleopatra, in a wager, dissolved in vinegar, and drank to the health of Mark Anthony, to shew her lover, how much she could exceed him in extravagance. These two pearls were valued at eighty thousand pounds of our money.

CLXXXVIII.

CLXXXVIII. AN OLD MAN WITH A BEARD, AND A GIRL.

An old man with a great beard is here represented, apparently giving advice to a beautiful girl, standing on one side of him. This is painted on vellum, by Mrs. Bridget Blundell, who lived and died at Preston, and was great aunt to the owner.

CLXXXIX. JUDITH

Is here with her sword in one hand, and the head of Holophernes in the other. She seems to be putting it into a sack, which is held by her maid. This was also painted by the above lady.

ADDITIONAL

ADDITIONAL PAINTINGS,

Bought since the above Catalogue was written.

CXC. COUNT DE LA MARK

ON the one side, is here represented on his knees before the virgin, with the infant on her lap, sitting under a canopy covered with tapestry, on which are the arms of Burgundy. On the other side is his wife, who was the daughter of the Earl of Flanders, with the emblems of the count's patroness, St. Margaret; at the feet of the countess is a monster, representing sin, on which she treads. This picture is valuable for its antiquity. It was painted by John Goffard, surnamed, De Maubeuge, who was in the employ of Count de la Mark, as painter, in 1530, and for whom he painted this picture. Few paintings of this old master are known in England. Lord Carlisle purchased one by him from Mr. Bryan, at a great price. There is also one by him at Burleigh house, representing the life of St. Augustin, by excellent portraits of him in different stages of life. This is an admirable picture for the age, the colours being as fresh as if newly painted.

CXCI.

CXCI. THE ALCHYMIST,

Is here represented in his laboratory, holding a book in his hand, and busy in his chymical experiments. This was a noted picture in Holland for many years, being painted by Teniers, who introduces into it a great variety of objects with great minuteness, as he does in many others of his paintings. There are two different engravings taken from it.

CXCII. A PORTRAIT,

Of Jansen Miraveldt, painted by himself. He imitated nature with great accuracy, and finished his pictures with singular minuteness. His drapery was mostly black, which gave great relief to his heads.

CXCIII. A PORTRAIT,

Said to be of the mother of Gerard Dowe, by Jansen Miraveldt. The linen and hair of these two portraits are remarkably highly finished, and improve much by being seen thro' a magnifier. Engravings of them are taken in mezzotinto.

CXCIV. AN OYSTER-WOMAN,

Finished with a deal of truth and nature. It is said to have been painted by Tilburg.

CXCV. BOORS AT CARDS,

By Hemskirck, who had a deal of humour and lively imagination in such subjects.

CXCVI.

CXCVI. SUSANNA,

With the two elders attempting her chastity. It is painted by Sir John Medina, who imitated the manner and tints of Rubens so closely, that many of his paintings are scarce discernible from the works of that great master. He was born at Brussels in 1660, and painted a deal both in England and in Scotland where he was knighted.

CXCVII. HERCULES.

In this allegorical picture, which represents the mind overcome by a combination of the various passions and senses, the following are remarkably characterized, viz. *Folly* playing with a ball—*Love* with his bow and arrow—*Hope* with the anchor—*Power* with the bit and bridle—*Pride* with the peacock's feathers—*Envy* with the snakes—*Drunkenness* by Young Bacchus—*Ambition* with the crown—the *Tragic Muse* by the dagger, &c.—the *Comic Muse* with the bagpipes—*Sleep* by the child on the pillow—and *Avarice* with the cards, &c.—The painter has described a *Strong Mind* under the figure of Hercules. A shield, with Medusa's head, is hanging up in the back ground, and a number of books, denoting a study.—This curious and interesting picture, in the composition and colouring, has a good deal the manner of Rubens; but, 'tis presumed, it is of the *German* school.

INDEX

OF THE PAINTINGS AND PRINTS.

<i>No.</i>		<i>Page.</i>
1	AN Armoury	211
2	Virtue	212
3	Vice	<i>ibid.</i>
4	St. Jerome	213
5	St. Gregory	<i>ibid.</i>
6	St. Ambrose	<i>ibid.</i>
7	St. Augustin	214
8	A Pony	<i>ibid.</i>
9	A Calm	<i>ibid.</i>
10	A Storm	<i>ibid.</i>
11	A Warm Evening	215
12	The Virgin and Child	<i>ibid.</i>
13	A Dutch Feast	<i>ibid.</i>
14	Spaniels	<i>ibid.</i>
15	A Holy Family	216
16	St. Cecilia, by Lanfrank	<i>ibid.</i>
17	Pius Sextus	<i>ibid.</i>
18	A Holy Family, a copy	<i>ibid.</i>
19	A Holy Family, ditto	<i>ibid.</i>
	L 1 2	20 The

20	The Marriage Feast	217
21	The Rape of Proserpine	<i>ibid.</i>
22	The Death of Adonis	218
23	King Charles	<i>ibid.</i>
24	The Marquis of Worcester	219
25	A Magdalen	<i>ibid.</i>
26	A Madonna and Child	<i>ibid.</i>
27	Bacchus and Ariadne	<i>ibid.</i>
28	A Holy Family	220
29	A Head of an Old Man	<i>ibid.</i>
30	A Head of an Old Woman	221
31	A Wood Pigeon	<i>ibid.</i>
32	A Partridge	<i>ibid.</i>
33	A Morning Scene	<i>ibid.</i>
34	A Storm	<i>ibid.</i>
35	The Colosseum	222
36	The Persian Sibyl	223
37	St. Cecilia, from Dominichino	<i>ibid.</i>
38	A Magdalen	<i>ibid.</i>
39	St. Mark's Place	<i>ibid.</i>
40	A View in Holland	224
41	A View in Venice	<i>ibid.</i>
42	Ruins at Tivoli	<i>ibid.</i>
43	A Distant View of Rome	225
44	A Summer's Evening	<i>ibid.</i>
45	The Lake of Nemi	<i>ibid.</i>
46	A Mare and Foal	226
47	A Lion and Horse	<i>ibid.</i>
48	Two Horses in Action	<i>ibid.</i>
49	A Greyhound	227
50	A Portrait	<i>ibid.</i>

51 Tapestry	227
52 Mars and Venus	<i>ibid.</i>
53 Vesuvius	<i>ibid.</i>
54 A Portrait	228
55 A Candle Light Piece	<i>ibid.</i>
56 A Landscape, Weitch	<i>ibid.</i>
57 A Landscape, ditto	229
58 A Sea View, Manglard	<i>ibid.</i>
59 A Sea View, ditto	<i>ibid.</i>
60 A Snow Piece, Titz	<i>ibid.</i>
61 A Snow Piece, ditto	<i>ibid.</i>
62 The Marriage of St. Catharine	230
63 The Nativity	<i>ibid.</i>
64 A View in Rome	<i>ibid.</i>
65 A Mother and Daughter	231
66 A Landscape	<i>ibid.</i>
67 A Landscape	<i>ibid.</i>
68 A Portrait	<i>ibid.</i>
69 The Parcæ	232
70 The Art	<i>ibid.</i>
71 The Inside of a Church	<i>ibid.</i>
72 A Holy Family	233
73 A Magdalen	<i>ibid.</i>
74 St. Peter	<i>ibid.</i>
75 Edward and Eleanora	<i>ibid.</i>
76 A Portrait	234
77 A Magdalen	<i>ibid.</i>
78 Sir Thomas Tinsley	<i>ibid.</i>
79 The Virgin and Child	<i>ibid.</i>
80 A Shepherd with a Lamb	<i>ibid.</i>
81 A Painting in Bass-relief	235
82 A View	

82	A View in Holland	<i>ibid.</i>
83	A Domestic Scene	236
84	A Group of Dogs	<i>ibid.</i>
85	A Group of ditto	<i>ibid.</i>
86	A Landscape	<i>ibid.</i>
87	A Rural Scene	237
88	A Portrait	<i>ibid.</i>
89	Female Innocence	<i>ibid.</i>
90	Male Innocence	<i>ibid.</i>
91	Comedy and Tragedy	<i>ibid.</i>
92	A Magdalen	238
93	A Moon Light	<i>ibid.</i>
94	A Portrait	<i>ibid.</i>
95	Saul and David	<i>ibid.</i>
96	An Old Woman	<i>ibid.</i>
97	The Virgin and Infant	239
98	A Family at Dinner	<i>ibid.</i>
99	A Setting Dog	<i>ibid.</i>
100	The Transfiguration	<i>ibid.</i>
101	The Judgment of Solomon	240
102	Moses striking the Rock	<i>ibid.</i>
103	Our Saviour in the Temple	241
104	The Pool of Bethsaida	<i>ibid.</i>
105	Adoration of the Shepherds	242
106	A Holy Family	<i>ibid.</i>
107	The Virgin and Child	<i>ibid.</i>
108	A Portrait	<i>ibid.</i>
109	A Head	243
110	An Old Man	<i>ibid.</i>
111	An Emblematical Picture	<i>ibid.</i>
112	Ariadne	<i>ibid.</i>

113 Fortune	243
114 The Virgin and Child	244
115 A Holy Family	<i>ibid.</i>
116 The Virgin and Child	<i>ibid.</i>
117 A Partridge	<i>ibid.</i>
118 A Portrait	<i>ibid.</i>
119 A Lady at Work	255
120 A Country Girl	<i>ibid.</i>
121 A Girl of Naples	<i>ibid.</i>
122 Justice	<i>ibid.</i>
123 Religion	<i>ibid.</i>
124 Faith	<i>ibid.</i>
125 Charity	246
126 Views of Naples	<i>ibid.</i>
127 Ditto The East part	<i>ibid.</i>
128 Ditto The West end of Naples	247
129 Ditto The East end of Naples	<i>ibid.</i>
130 A Landscape	<i>ibid.</i>
131 A Warm Evening	248
132 A Holy Family	<i>ibid.</i>
133 Saint Francis	<i>ibid.</i>
134 A Landscape	<i>ibid.</i>
135 A Landscape	<i>ibid.</i>
136 A Portrait	<i>ibid.</i>
137 The Nativity	<i>ibid.</i>
138 Circe	<i>ibid.</i>
139 A Landscape	<i>ibid.</i>
140 A Landscape	<i>ibid.</i>
141 A French Drawing	250
142 A French Drawing	<i>ibid.</i>
143 A Small Landscape	<i>ibid.</i>
144 A	

144	A Landscape and Cattle	250
145	Florentine-work	<i>ibid.</i>
146	Florentine-work	<i>ibid.</i>
147	Saint Mark	<i>ibid.</i>
148	Diana and the Muses	<i>ibid.</i>
149	The Sibyl of Samia	<i>ibid.</i>
150	The Muses	<i>ibid.</i>
151	The Muses and Cupid	252
152	The Virgin and Infant	<i>ibid.</i>
153	The Presentation	<i>ibid.</i>
154	A Coloured Print	<i>ibid.</i>
155	The School of Athens	253
156	A Butterfly	<i>ibid.</i>
157	Edward and Eleanora	<i>ibid.</i>
158	A Portrait	<i>ibid.</i>
159	A Drawing	254
160	A Drawing	<i>ibid.</i>
161	A Holy Family	<i>ibid.</i>
162	Bacchus and Ariadne	<i>ibid.</i>
163	The Centaurs and Lapithæ	<i>ibid.</i>
164	A Landscape	255
165	A Sorceress	<i>ibid.</i>
166	Our Saviour	<i>ibid.</i>
167	A Landscape	<i>ibid.</i>
168	A Landscape	<i>ibid.</i>
169	The Virgin and Infant	256
170	A Boy	<i>ibid.</i>
171	A Boy	<i>ibid.</i>
172	Æneas	<i>ibid.</i>
173	The Virgin and Infant	<i>ibid.</i>
174	A Family at Dinner	257

175	The Old House at Hooton	257
176	Cupid	<i>ibid.</i>
177	The Angel Gabriel	<i>ibid.</i>
178	The Virgin Mary	<i>ibid.</i>
179	The Infant Jesus	258
180	The Virgin and Infant	<i>ibid.</i>
181	A Fish-market	<i>ibid.</i>
182	A Magdalen	<i>ibid.</i>
183	A Dotterel, Male	<i>ibid.</i>
184	A Dotterel, Female	<i>ibid.</i>
185	St. Cecilia	259
186	Trajan's Column	<i>ibid.</i>
187	A View of the Pantheon	260
188	An Old Man with a Beard, and a Girl	261
189	Judith	<i>ibid.</i>
190	Count de la Mark	263
191	The Alchymist	264
192	A Portrait	<i>ibid.</i>
193	A Portrait	<i>ibid.</i>
194	An Oyster Woman	<i>ibid.</i>
195	Boors at Cards	<i>ibid.</i>
196	Susanna	265
170	Hercules	<i>ibid.</i>

THE
JOURNAL
OF
THE
ROYAL
ANTHROPOLOGICAL
INSTITUTE
OF GREAT
BRITAIN
AND IRELAND
PART I
1901

APPENDIX.

APPENDIX

TO THE MARBLES AND PAINTINGS AT INCE-BLUNDELL.

	<i>No.</i>
THE History of Theseus, from Plutarch's Lives	3
Mr. Thorpe's Account of the Negroni Minerva	8
Visconti's Account of the Statue Bithynia	9
Visconti's Dissertation on the large Mattei Isis	11
An Account, from the Poets, of Bacchus	14
Visconti's Dissertation on the Statue Anchyrrhoë	16
A Dissertation on Psyche, from Bryant	17
An Account of the smaller Isis, or Figure of the Nile	27
Visconti's Dissertation on the Girdle of Venus	284
Portraits in the Picture of the Marriage Feast	20
Addison's Account of the Lake of Nemi	45
The Story of Calisto, translated by Walter Green, M. D.	45
Ode of Horace to Fons Blandusia, translated by Walter Green, M. D.	43
Visconti's Dissertation on the Winds	81
The Story of Circe	135
Translation of the Story of Circe, from Ovid, by W. Green, M. D. <i>ibid.</i>	

APPENDIX.

the narration of whose heroic feats, he had always listened with extraordinary pleasure. Hercules was also his own cousin; for Lisidius, the father of Alcmena, mother of Hercules, was brother of Pittheus. Theseus earnestly wished for an occasion of signalizing, by some heroic deed, the sword and military buskins which he was to carry to Athens. Accordingly he departed, resolving to give no offence to any person, but valiantly to defend himself, if he should be assaulted by whomsoever. He was scarcely arrived at Epidaurus, when the monstrous ruffian Perifetas fell upon him with the knotty club, with which he always went armed, to destroy passengers. Theseus slew him, and took away his club, which, in the hands of Theseus, became an invincible weapon, and which he always carried with him, in imitation of Hercules, who kept the skin of the monstrous lion, which he slew.

The sculptor *Silanian*, at Athens, was celebrated for the statue which he made of Theseus. Of this Silanian, Pliny says, "*In hac mirabile, quod nullo doctore, nobilis fuit ipse.*"

In Catalogue of Marbles, No. III.

No. III.

M. Visconti's final Reply on the Bithynia Affair, after the Pope's Rescript.

IN obedience to the command of his Eminence the Cardinal *Camerlingo*, I here give my ultimate opinion of the statue indicated in the memorial, and on which the rescript of his Holiness appears to be decisive. I do not presume to determine whether an artist, industrious in his profession, and thereby promoting an advantageous commerce in exporting antique sculpture, not judged necessary for the embellishment of this city, may not, on some occasions, be indulged with a permission to export what never was fixed in Rome, but might well deserve to be so. The bounty of the Sovereign cannot be limited; and if there be an artist deserving of extraordinary favour, Ferdinando Lisandroni certainly is such: for in his study, injured antique sculpture is restored in so excellent a manner, that, if it be any where equalled, it is no where surpassed. He respects every work of the ancient masters, and disdains the use of that fraudulent artifice, by which the unwary are too often imposed on.—Concerning the statue in question, I say it is a female figure, larger than life, dressed in a tunic that comes a little below the knee; over the tunic is a mantle that is gathered on the breast, where it is held by a fibula. Sandals are tied on its feet. The left hand rests upon a tympanum,

panum, *the right holds a Roman standard, and the head is crowned with turrets.* The manner of the short dress distinguishes it to be the figure of a Roman province, such as are seen with different attributes on the medals of Adrian and the Antonines. The tympanum, sacred to Cybele, and the mantle and sandals, according to the custom of Phrygia, combine to represent that province. On the medals of Adrian, Phrygia is indeed represented with a Phrygian bonnet on its head. This objection may be removed, by supposing the turrets on the head of this statue to be modern.—Which way soever I turn myself, it is always true, that the *statue* of a province is not to be seen in any museum. The museum, Pio Clementinum, possesses a little statue of the city Antioch, with the river Orontes, but it is very small. There are *provinces* among the sculpture in the Capitol, on the stairs of the Odeschalchi palace, and in the villa Borghese, but all these are only in bass-relieves, and not to be compared with a statue of this size. But let their merit be whatever it may, I will always assert this to be a singular, and the only known statue of a province. There are significant symbols sufficient to characterize the figure, and it certainly is the work of an age in which the arts flourished. Not to be tedious, I conclude by saying, that the deficient parts are the same in the figure, as they are represented in the memorial, which is what, by the rescript, is required to be verified. These are my sentiments, which the duty of my office directs me to express in the presence of his Eminence the Cardinal *Camerlingo*.

25th November, 1789.

Filippo Aurelio Visconti, commissario delle antichità di Roma.

In Catalogue of Marbles, No. IX.

No. IV.

Visconti's Dissertation on the Isis of the Villa Mattei.

THIS very singular statue was known in the Villa Mattei by the name of the woman with child, and from that vulgar notion some antiquarians fancied it to be the nymph *Calisto*. I have examined it very attentively, and by the form of the breast, find it to be a male figure: the shape of the legs confirm me in this assertion. They are not made on the Greek model, but have those irregularities which the ancient sculptors adopted in carving Egyptian figures. The protuberance is formed merely by the falling of the folds of the upper vest, while the arms are circularly extended, and the hands crossed, to hold something between them and the bosom. But no vestiges remained of what had originally been so held, only the space between the breast and arms so extended, plainly appeared to have been left rough, for the purpose of receiving in that rough cavity, perhaps some large vase. This observation conducted me to the true meaning of the figure, though I had never before seen or heard of its being expressed in a statue; but it is sufficiently confirmed by other monuments of antiquity. There is a bass-relief within the inner court of the Mattei palace, that represents an Isiacal procession, in which one of the ministers of the Deity, carries the sacred water-pot in the same manner before his breast, and has also his hands and fingers covered much in the manner as they are in this statue. Among
the

the paintings found at Herculaneum, there is a similar figure of another minister bringing the sacred water-pot out of the temple of Isis. According to these observations, the statue is now restored to its primitive state. It might also be further illustrated by the system of religion among the Egyptians, who, as they formed representations of their deities, more from the beings of nature, than by any direction of art, looked upon water as the image of their goddess Isis, who presided over the watery element. Apuleius calls the water-pot carried in solemn procession, *the awful image of the goddess*, "Deo venerando effigies," (*Metem.* xi.) and describes the priest who there carries it in his fortunate embrace, "Felici Gremio," (*ibid.*) Clement of Alexandria, describes the same minister in this ceremony, and calls him the minister *who holds the water-pot to his breast*, "ῥέπειν ἡγδολπδαμνον," and also gives him the title of prophet, Πποφῆς. Therefore this rare and singular statue may truly be said to represent an Egyptian priest and prophet in the solemn Isiacal procession, carrying a vase full of water, the mysterious symbol of the goddess Isis. The statue is of the hardest kind of the best Greek marble, and was worked either in Greece or at Rome, to represent the Isiacal ceremonies, which from Egypt had been anciently communicated both to Greece and Italy. The merit, as well the simplicity of the sculpture, indicate its having been carved by a Grecian, and not by a Roman artist.

The painting of Herculaneum, which is mentioned above, may be found in *Pittura d' Ercolano*, Tom. 11, Tav. lx.

Among the prints of the Monumenta Matteiana, there is one which is certainly drawn from this statue, and by the addition of a head, in quite a contrary character, and without putting any thing between the arms, is strongly disfigured.

In Catalogue of Marbles, No. 1x.

No. V.

An Account of Bacchus, by Walter Green, M. D.

MANY fabulous stories are related of Bacchus: he was reckoned the Osyris of the Egyptians; was a great warrior, and celebrated for his expedition into the east, at the head of a large army, armed with thyrsuses, cymbals, and other musical instruments, which inspired a kind of divine fury in his army, and made such an impression on those barbarous nations, that the conquest was easy, and often without bloodshed; the people submitting to him as a great hero and a god. He is said to be the first who planted vines, and to be the inventor of wine, whence some have thought that Bacchus and Noah were the same person. His beauty by the poets is compared to that of Apollo, and he is often represented with fine hair, loosely flowing down his shoulders.

Et dignos Baccho, dignos Apolline crines,
Nam decet intonsus crinis utrumque Deum.

Bacchus, as the god of wine and jollity, is well known; but we are little acquainted with him as a legislator, a conqueror, a humanizer, and civilizer of nations.

Bacchum

Bacchum in remotis carmina rupibus
 Vide docentem—credite posterī:
 Nymphasque discentes——

Horace—ode 19, book ii.

“ Bacchus I saw,—’mid rocks remote,
 “ Posterity, believe and note,
 “ His precepts dictating in song:
 “ Attentive nymphs the circle deckt,
 “ And satyrs, with their ears erect,
 “ All listening to his numbers, throng.”

Walter Green, M. D.

In form and person, all statues, medals, &c. represent him more like a woman than a man. The poets talk much of his beauty and effeminacy of face.

Quamquam choreis aptior et Jocis
 Virgineâ puerum ducit per littora formâ,
 ——tibi cum sine cornibus adstas,
 Virgineum caput est.

It is wonderful in what a variety of figures, and in what singular characters, Bacchus is represented in the works of that learned antiquarian, Montfaucon. This seems to be owing to the Indians and various other nations, where he was worshipped under different forms.

In Catalogue of Marbles, No. xiv.

No. VI.

STATUE, ANCHYRRHOE.

THIS singular figure of a female, whose right hand gathers up her loose garment before her knee, as in the attitude of walking, and with what remains of the left arm, seems to raise it above her shoulder, appears to be a very ancient copy of some celebrated original. Several like statues have been found, (but of inferior sculpture) have been restored, and may be seen in divers collections. But hitherto the subject of the original marble has been unfortunately mistaken, and the statues have been restored in characters which they never were intended to represent. One was thus converted into the muse Erato, and is now in the collection of the King of Sweden. Another was turned into a daughter of Niobe, and is among the grand duke's marbles at Florence. One also in another place has been metamorphosed into a Leda.

This statue, which not many years ago, stood in Villa d'Este, belonging to the Duke of Modena, at Tivoli, independent of the workmanship, which is also very good, is singular on account of the inscription on its plinth, by which the subject is expressly distinguished from all others, and without which, this also, like others, might have had the misfortune to be restored by conjecture. The inscription is thus, ANCHYRRHOE, instead of ANCHIRRHOE,
the

the letter Y being put in the place of I. The like transmutation is observed in divers other monuments of antiquity. According to ancient mythology, Anchirrhoe was a nymph, daughter of the river Nile, wife of Belus, and mother of Danaus and Egistus, from whom sprung a numerous posterity, recounted by Apollodorus, *lib. ii, cap. i*; but the text, being in this place incorrect, calls this nymph Anchinoe for Anchirrhoe. Mr. Heyne, the learned professor of Gottingen, in his notes upon Apollodorus, observes, that the name ought to be written Anchirrhoe, which reading he supports by the authority of ancient grammarians. He had no intelligence of this singular figure with its inscription, which now admirably confirms the accuracy of his conjecture. In the portico of the Palatine Apollo, and in the Atrium before it, stood bronze statues of all the Belides and their parents, viz. fifty sons of Egistus, and fifty daughters of Danaus. They were brought hither from the temple of Minerva Lindana, in the isle of Rhodes. The statues of the progenitors of his family, are supposed to have been with them, from whence this of Anchirrhoe was made in marble. The artist who restored it, (when, with other valuable pieces of sculpture, this also was taken from the Emperor Adrian's villa and placed in the Villa d'Este,) perhaps had some true notion of its character, because he put a water vase on its left shoulder; but on due examination, no mark on the original marble is there found, indicating any such thing; the character of the head was also grossly mistaken. The *urceolus* in the left hand, and the lotus flower on her beautiful head, now sufficiently denote this nymph to be a daughter of the Nile. The singular merit of this figure requires a more particular description.

In Catalogue of Marbles, No. xvi.

*A farther Account of this Statue, taken from Musæum Clement.
Vol. III, Page 73, published by Visconti.*

THIS very singular statue formerly was in the Villa d'Este, where it had been very ill repaired: at present it is restored with elegance, by Signiors Lisandroni and d'Este, eminent and accurate sculptors. What distinguishes this charming piece of marble from many similar statues, is the inscription, indubitably antique, engraved on its plinth, which gives it the name of Anchyrhoe, written in this manner, I suppose, instead of Anchirroe, the name of a celebrated nymph; the reputed daughter of Nilus, and wife of Belus, so noted in the Greek fables, by the adventures of Egyptus, of Danaus, and his daughters. The name of this nymph, variously altered by mythologists, has been accurately restored in Apollodorus by Signior Heyne, instead of that of Anchinoe, to which it had been changed. I have no doubt, that among the nymphs mentioned by Pausanias as worshipped at Megalopolis, we ought to substitute the name Anchirroe, for that of Anchinoe; and the rather so, as her companion is called Myrtœpa, the name of a Lybian nymph, from whom a promontory of the Cirenaria was named. The lotus on the head of this statue, is peculiar to a nymph of the Nile. The small pitcher in her left hand is agreeable to the description of Anchirroe in Pausanias, and is suited to the attitude of the nymph, who seems to descend from the plinth with her right foot to the margin of some fountain, to reach water, for which purpose she has gathered up her tunic to
the

the knee. This elegant attitude has not been understood, or restored in many of the duplicates of this beautiful piece of sculpture; but has only been preserved or conjectured in that of Saxony. (*Vide Dresden Statues No XIX.*)

When or where these statues, of such excellent workmanship, were executed, I am ignorant, and can only conjecture, that as the statues of the Belides, or Danaides, grand-daughters of Anchirroe, and daughters of Danaus, the son of this nymph, were placed in the portico of the Palatine Apollo, and also those of their cousins, the sons of Egyptus: it is not at all improbable, that those of Belus, and the nymph Anchirroe, his wife, were placed there also. (*Vide vol. ii. fab. 2.*) Mention is also made of this very valuable and antique statue, page 56.

No. VII.

A Dissertation from Bryant, on Psyche.

THE most pleasing emblem among the Egyptians, was exhibited under the character of Psyche. This was, originally, no other than the aurelia, or butterfly; but in after-times, was represented as a lovely female child, with the beautiful wings of that insect. The aurelia, after its first stage, as an eruca, or worm, lies for a season in a manner dead, and is enclosed in a sort of a coffin. In this state of darkness it remains all the winter; but at the return of spring, it bursts its bonds, and comes out with new life, in the most beautiful attire. The Egyptians thought this a very proper picture of the soul of man, and of the immortality to which it aspired. But they made it more particularly an emblem of Osiris, who having been confined in an ark or coffin, and in a state of death, at last quitted his prison, and enjoyed a renewal of life. This circumstance of the second birth is continually described under the character of Psyche, and, as the whole was owing to divine love, of which Eros was an emblem, we find this person often introduced, as a concomitant of Psyche. They are generally described, as accidentally meeting, and enjoying a pleasing interview, which is attended with embraces, salutes, and every mark of reconciliation and favour; from this union of divine love and the soul, the ancients dated the institution of marriage.—
(See Bryant, vol. ii, page 386.)

In Catalogue of Marbles, No. xvii.

The story of Psyche, as related by the learned antiquarian Mont-faucon, (*Vide vol. i, of Supp. lib. iii, cap. 24*) is curious, and has much the appearance of a fairy tale; but it is allegorical. The moral is to shew the dismal effects and dreadful evils occasioned by giving way to the passions of envy, jealousy, cupidity, &c. The tale is well told, but the allegory is too long, to apply each part of the fable to its peculiar meaning, though the moral is well understood.

No. VIII.

ISIS.

ISIS was in great veneration with the Egyptians. The meaning of such figures, according to a very ingenious mythologist, is, that that deity personifies the productive quality of the divinity, or of nature; of which quality the fluids were held to be the passive means, and heat or fire the active means. The junction of these two elements, symbols of the creative power, who was supposed to possess the qualities of both sexes, is frequent in ancient monuments; but whether joined, or separate, they are always the symbols of the Supreme Generator, or of the means of generation. That beautiful bust called Clytia, in Mr. Townley's collection, placed in the cup of a flower, is no other than an Isis, or the spirit of generation, floating upon the waters, which is symbolized by that flower, which is the lotus. Another ingenious mythologist considers the bell of the lotus, (which, growing on a spiral stem, always floated on the surface, even in the highest floods of the Nile,) as a representation of Noah's ark; whence it will always be a symbol of the generative power of matter, or of the Deity, in the renovation of all things after the flood; which coincides very much with the above idea. Bryant seems also to trace the lotus, the sacred Egyptian bull, and some other ancient symbols, rather in a satisfactory manner, to be commemorations, or symbols of Noah's flood.

In Catalogue of Marbles, No. XXVII.

No. IX.

Visconti's dissertation on the Girdle of Venus.

THE girdle of Venus, that symbol of all the charms of beauty and the graces, as described by Homer in the 14th Book of the Iliad, has by antiquarians in vain been sought in the many different statues, and other representations of that Goddess. Winkelman, in his work on the unpublished monuments of antiquity, finds fault with both ancient and modern writers, (p. 37) for not having had a right notion of this girdle, and he there falls into the same fault. He fancies the girdle of Venus not to have been about her breast, but around her middle; whereas the poet evidently says, that she loosened it from her breast, ἀπὸ ἐνδοφρεν, and from her fragrant breast the Zone unbraced," Pope's *H.* v. 245. The same writer also thinks Heinsius to mistake, in supposing the Cestus, or girdle of Venus, not to have been put on her naked body; but Homer also expressly says, that Venus instructed Juno to press it closely to her bosom, ἵγυατ' ἔτις ἠδ' ἄνω

—————"Smiling prest

The powerful Cestus to her snowy breast," v. 255,

Which plainly indicates, that this girdle was not to be put over any part of the garments. Winkelman, finally, takes that to be the girdle, called the Cestus of Venus, which she has about her waist, and

and over her drapery, in the group of the clothed Venus with Mars, in the Capitol ; but a like girdle is observable in many statues that do not represent Venus, and it is common in those of Diana.

In the bass-relieves, the girdle of Venus is exactly represented as it is described by Homer ; it is bound on her breast, which is naked, and thus manifestly appears to be a symbolical girdle, and not for the purpose of binding any part of dress. Lucian, in his judgment of the three goddesses, makes Paris to bid Venus not only to strip herself naked, but also to put off her Cestus, whereby it is evident, that she might appear naked, and yet keep her Cestus about her, as she appears to be in this ancient bass-relieve ; which, excluding the merit of the workmanship, is, in this particular, highly valuable, as it precisely settles our idea of this girdle, celebrated by Homer ; and I do not recollect to have seen it so plainly expressed in any monument of antiquity. Within the court of the Lancellati palace, there is a bass-relieve, wherein some Cupids are represented with the girdle to put on Venus.

Both the groups sculptured on the sarcophagus, relate to voluptuousness, which perhaps was the characteristic of the person whose remains were deposited in it. In the one is a drunken Silenus, supported by a Satyr, with a Faun holding a torch, as if they were returning from a supper. In the other, Venus, with her Cestus on her breast, lies naked in a grot, where she is surprised by Pan : the deity of nature with the deity of generation.

In Catalogue of Marbles, No. CCLXXXIV.

No. X.

PORTRAITS IN THE MARRIAGE FEAST.

ON THE RIGHT HAND.

IN the middle of the banquet, Paul Veronese has placed the	
Saviour of the World	1
The Virgin Mary	2
The Apostle St. Peter	3
A Young Woman, the favorite of his brother	4
Francis the First, King of France, who is in discourse with	
his high steward	5
The High Steward	6
The Emperor Charles the Fifth, who turns his back to them,	
and is amusing himself with his buffoon	7
Another Young Woman, the favorite of the Chevalier Le-	
andro Bassano	8
Solyman, the Grand Signior of the Turks, the bitter enemy	
of Charles the Fifth, who often conquered him	9
The Emperor of Morocco, who is speaking to his servant .	10
The Empress of Algiers	11
The Emperor of Algiers, who was frequently tormented by	
Charles the Fifth	12
Represents the Favorite of Paul	13
P p	The

The Bridegroom, being the portrait of Alberto Rossi, the dearest friend of Paul	14
The figure with a turban on, and a poniard to his side, is the Steward of the Feast	15

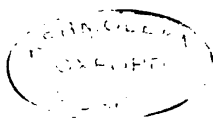
ON THE LEFT HAND

Sits St. Andrew the Apostle	1
St. Philip	2
Judas. In this character is the portrait of an Host, who gave Paul a bad entertainment	3
The Secretary of Pope Paul the Third	4
The High Steward of Pope Paul the Third	5
Cardinal Trialzio	6
A Father of the Convent of St. George, who was great but- ler when Paul painted this picture	7
Cardinal Carpi	8
The Governor of Nice, in Provence	9
The Prior of the Monastery, when Paul was there. He has dressed him in green, from his own particular hope of seeing him a prelate	10
The Father Abbot of the Monastery, who had a great affec- tion for Paul	11
Pope Paul the Third, who held a congress twice at Nice, with Charles the Fifth and Francis the First	12
The Father of the Benedictines, who was then General of the Order, dressed in that particular habit, to demonstrate the inclination which he had to see him exalted to the office of grand prelate	13
The figure with his back turned and dressed in blue, repre- sents the Father of Paul	14
In	

In the group of musicians, Paul has conveyed other intentions besides their mere portraits; and expresses, under the enigma of painting, some of his private sentiments. The performers are not characterized out of caprice, but represent the actual portraits of the painters, who lived in the time of Paul: as Titian, Tintoret, Bassan, Scia-vone, the son and brother of Paul, and others. Now Paul, who is the figure dressed in a white garment, has appropriated to himself the first and most conspicuous place, as being the author of the work; and out of modesty, has not taken the first instrument, but the violoncello, being willing to attribute the foundation of the art to Titian, who is dressed in red; therefore he has assigned to him the counterpart, as being the supporter of every concert. Behind him, he has placed Carletto his son, who is attending on Tintoret, and who being one of Paul's most faithful friends, he has assigned to him also the violoncello, expressing thereby their reciprocal affection, by the communication of the same instrument. To the Chevalier Bassan, he has given the violin, as being the instrument which distinguishes itself from all others, because the works of Bassan distinguish themselves from those of all other painters. He has given the flute to Palma the younger, as an instrument adapted to the genius of youth, not requiring much art to accord it with others. He has given the trumpet to Pordinone; and he has dressed him like a Turk, as being the bitter enemy of Titian, and a man of the greatest audacity, who was every where despising and discrediting the artists with his slanderous language, and publishing their talents as inferior to his own. He has also painted Andrea Scia-vone in the character of a fool, with bells in his cap, because he was Paul's rival, whom he looked upon as ridiculous, since he was also his critic and open adversary. By these he gives us to understand, that as Paul knew how to honor merit, so he knew how to mortify the envious. The figure dressed

P p 2

in a



in a white Persian raiment, with a glass in his hand, in the attitude of astonishment at the miracle of the water being turned into wine, is Paul's own brother, whom, being a painter of architecture, he represents standing in the like manner as he had done the two celebrated architects near Titian; the one in crimson, who is Paladio, the other in green, who is Sansovino; they appear conversing together.

In Catalogue of Paintings, No. xx.

No. XI.

Addison's Account of the Lake of Nemi.

IN our excursion to Albans, we met with the lake of Nemi, in a pleasant situation, and set off with many beautiful walks. The whole country thereabouts, is still over-run with woods and thickets. The lake of Nemi lies in a very deep bottom, so surrounded on all sides with mountains and groves, that the surface of it is never ruffled with the least breath of wind, which, perhaps, together with the clearness of its waters, gave it formerly the name of Speculum Dianæ, *Diana's looking-glass*. Prince Cæsarini has a palace at Jensano, very near Nemi, in that pleasant situation, as described by Addison. The painter, to enliven the scene, has added to the landscape, the story of the unfortunate *Calisto*, a tale from the 2d book of Ovid's Met. She was unwilling to bathe with the goddess, and her nymphs who knowing her unhappy condition, compel her to it. The goddess discovers her situation, and banishes her.

In Catalogue of Paintings, No. XLV.

No. XII.

THE STORY OF CALISTO,

Translated from Ovid, by Walter Green, M. D.

NOW mighty Jove had walk'd Arcadia round,
 And all secure, but his own heart, he found;
 For chief Arcadia to the God was dear,
 As in it first he drew the vital air;
 But as he rang'd, surveying ev'ry part,
 A nymph he saw, who struck him to the heart;
 No distaff she, nor shuttle us'd to wield,
 She lov'd the chase and pleasures of the field;
 By nature fair—a clasp her garment bound,
 And with the spear in hand, she cheer'd the jolly hound.
 To Dian dear, she tript the verdant plain,
 To Dian sacred and her virgin train,
 While *fortune blest*—but short, alas! the date,
 And fickle is the favour of the great:
 'Twas now high noon, or past, the lovely maid,
 Sought to avoid the heat, the forest-shade,
 The bow unstrung and quiver down she laid.
 Jove saw, and watch'd the nymph to her retreat,
No goddess near—his purpose to defeat:

He

He paus'd a while, to find some apt disguise,
 To cheat the nymph, and Juno's watchful eyes ;
 Then said. For once I'll cheat a prying wife,
 That bane of pleasure, and that spy of life,
 Or should she chance detect my present bliss,
 What's all her wrangling, to a nymph like this ?
 Then strait assumes Diana's shape and mien,
 The very dress, in which she left the queen,
 And thus address'd her on the mossy green.

Calisto, first of all my virgin train,
 Where lay your sport to-day, on hill or plain ?
 And what success ?—Forth from her mossy bed
 The graceful virgin, blushing, raised her head ;
 And said, Hail Goddess of the Woods, whom I
 Would even to Jove prefer, tho' Jove were by.
 The God in secret smil'd, and smiling heard,
 With inward joy, himself to self preferr'd ;
 Then gave a kiss, a kiss too kindly sweet,
 And far too warm for virgins when they meet :
 She then began ; but Jove the tale suppress
 With kisses close ; the crime betrayed the rest.
 Reluctant to his loves she nobly strove,
 What mortal can o'ercome the pow'rs of Jove ?
 Had Juno seen how earnestly she fought,
 The queen, tho' angry, would forgive the fault.
 Pleas'd with success, the victor left the place,
 The nymph arose and curs'd her sad disgrace.
 She hates the woods, the plains, the conscious grove,
 And all that leads, or seems to lead to love ;

Laments

Laments her fate, and now prepared to go,
 Almost forgets her quiver and her bow.
 Elate with sport, and joyous, o'er the plain,
 See Dian comes with all her virgin train.
 She saw the nymph, and call'd her by her name;
 Calisto stood, abashed with conscious shame;
 Fain would have sought the thicket of the grove,
 For at first sight she feared another Jove.
 But when she saw the nymphs attendant came,
 She ceased her fears of Jove, and met the dame.
 But ill the task, alas! how hard the part,
 Not to betray by look our guilt of heart!
 No more she now is earliest on the green,
 First in the field, nor nearest to the queen;
 But, sad and silent, shuns the cheerful chase,
 And wears her guilty conscience in her face.
 And had not Dian been indeed a maid,
 'Tis thought she might have guess'd her guilt, 'tis said
 The nymphs knew all—which they by smiles betray'd.
 Nine times had fill'd her orb'd face, the moon,
 When Dian saw returning home at noon;
 Far in the deep recesses of a wood,
 Ran bubbling o'er the moss, a silver flood;
 The crystal flood, a tinkling murmur made,
 The bending oaks project a solemn shade.
 The queen admires the wonders of the place,
 She tries the waters, and the waters please.
 The secret place, the cool and limpid wave
 Invite, she said; and naked let us lave:
 The nymphs assent; Calisto seeks delays,
 And prays to be excus'd, but vain she prays.

They

They stripp'd her bare, and now compell'd to shew,
Lo! the big crime stood forth confest to view,
As, with her hands to hide her swelling shame,
She strove "Depart—nor stain our sacred stream,
With thy pollutions foul,"—exclaim'd the dame.

}

In Catalogue of Paintings, No. XLV.

No. XIII.

Ode of Horace, Book III. Ode 13, to Fons Blandusia,

translated by Walter Green, M. D.

See his Book, Page 112.

HAIL Fount! whose waters far surpass,
 The brightness of the purest glass,
 Hail Blandusia! spring divine,
 To thee, the goblet crown'd with wine,
 Thy Bard, a *pure* libation pours,
 And not without the festal flowers,
 A kid, with horns new-budding led,
 Who learns to point with wicked head;
 Whom youthful spring to warm desires
 Of love, and bloody battle fires,
In vain—to-morrow with his blood
 Effus'd, this hot *lascivious* brood
 Shall stain thy cold transparent flood:
 To thee, the dog of sultry ray,
 When in his rage he fires the day,
 Comes never near—thy shady seat
 The wand'ring noontide flocks' retreat;

Refreshing

Refreshing to the thirsty steer,
Fatigued with labours of the year;
And hallow'd in this song of mine,
I down to future times consign,
Among the founts of noblest fame,
Henceforth renown'd Blandusia's name;
And pendent woods, and rocky caves,
Whence, salient burst thy babbling waves.

In Catalogue of Paintings, No. XLIII.

No. XIV.

M. Visconti's explanation of the Bass-Relief called the Winds.

THIS Bass-Relief formerly was the ornament of a fountain in Villa d'Este, at Tivoli. It appears to be wrought in a good style, and with a masterly freedom. The figures on it are equally respectable for novelty of composition, and for the erudition contained in them. They express a kind of cosmological allegory of *time*. On the left hand of the spectator are the *Four Seasons*, represented, not in the character of children, as they are often seen upon sepulchral urns and other ancient monuments. They are here sculptured with the semblance of women. A reed of the lakes, and drapery, drawn about the body of one, declare her to be the emblem of *winter*. Ears of corn and her limbs less covered, indicate another to be the *summer*. The vine-branch is in another, the symbol of *autumn*. The lamb and flowers are with her, who is the *spring*. On the right hand are the figures of four men with wings on their heads. They stand in various bold attitudes, as if busy about their horses, to be put to a richly ornamented car. These represent the four principal *winds*, as they are described by the Greek poets, and as they are expressed in a distich, which is in the vatican. The ancient mythology gives horses to the winds. Catullus calls Zephyr, the winged horseman; (Ales Eques,) and Horace says of the wind Eurus, "Per Seculas
"equitavit undas." According to the ancient notions of meteorology,

logy, the winds were ranked among the officers of the sun. An attentive observation of daily phænomena will discover a true meaning under this notion. In this view, the invention, through all this bass-relief, is singular, and without any other example hitherto known to exist elsewhere. For the winds are here represented as actually employed in putting their horses to the *chariot* of the sun; while the sun himself, in the middle of the piece, appears ready to mount and begin his diurnal career. He is already rising from the ocean, that is sculptur'd at his feet, under which a serpent winds itself and presents a symbol of the sun's annual revolution.

Isis, which is the symbolical image of nature, and presides over the Lunar sphere, and the circumambient atmosphere, for which reason she is by Lucian, called the queen of the winds, stands near the sun's figure, as if soliciting him to hasten his beneficent course, whence the seasons, and all sublunary productions, receive their rise and beauty. On the extremity to the right hand, the earth is figured in a lying posture as usual, expecting restoration and fertility from the sun's revolution and influence. A symbolical representation of this interesting and universal subject, so methodically composed, and so significantly expressed, as on the present marble, is exceedingly rare among the best remains of antiquity. We know of nothing any where, equal in this view to it, and therefore we esteem it to be deserving of a distinguished place in the most respectable collection of antique sculpture. In the line of art, this bass-relief has also merit much superior to the common sculpture on Urns.

In Catalogue of Paintings, No. LXXXI.

P. S. Since the above was written, this curious bass-relief was brought to Liverpool for sale, with a great variety of other marbles, in forty-five cases, from Leghorn, all plunder and pillage out of the pope's palace by the French. They were bought on speculation and sent to England. In their passage, they were taken and retaken four times; and at last brought to Liverpool; but the owners finding them not likely to sell there to advantage, they were shipped off to London, and sold by auction at Christie's, in April 1800. This bass-relief was there bought again by the present owner of it.

No. XV.

C I R C E.

CIRCE had a palace on the coast of Gaieta, upon the Circean Mount, now called Monte Circello, which is seen from the road to Naples. She is celebrated by Homer, Virgil, and Ovid, for her riotous pleasures, love, and witchcraft, and also for the loom. She sits here in a bending posture, attended by her beautiful nymphs. The poets feign her to be clad in a shining robe, made of cloth and gold. She appears here reaching with her wand at Eurylochus, one of the companions of Ulysses, who refused her cup. The subordinate affections, curiosity, hope, joy, and expectation of the event, are wonderfully well expressed in the attendants, who hold the baskets of venific herbs, and are eagerly gazing on. Ulysses, as some fabulists relate, staid above a year at Circe's court, where every one was plunged in luxury and debauchery. He began at length to reflect on the unmanly state to which he had reduced himself, and resolved to abandon a life so unworthy of a hero, and so prejudicial to the glory which he had gained in the Trojan wars. He therefore applied to the god Mercury, who procured him the plant *Moly*, (so called by the gods,) which is the symbol of wisdom; by virtue of this plant, his companions were restored to their former shape.

This

This fable makes one of the finest pieces of allegorical and moral instructions in all poetry. Homer appears to have been the first inventor of Circe's enchantments; Virgil copied them, as well as Ovid. The story of the Prodigal Son in the gospel, who was reduced to the extremity of living with the unclean creatures, shews us sufficiently what we are to understand by such allegories.

In Catalogue of Paintings, No. cxxxv.

No. XVI.

THE STORY OF CIRCE,

From Ovid, Book xiv, translated by Walter Green, M. D.

TO Circe's fatal palace we repair,
 Before this spacious front, a herd we find,
 Of beasts, the fiercest of the savage kind.
 Wolves, lions, bears, in crowds our coming greet,
 And fawn unlike their species, at our feet,
 With harmless jaw, and adulating mien,
 They wait: the nymphs conduct us to the queen,
 Where far within a close recess of state,
 Exalted on a throne, the goddess sate.
 A purple vest around her shoulders flow'd,
 And rich with gold, th' embroider'd mantle shew'd.
 Th' attendant nymphs, who neither weave nor spin
 The duetile wool, but bring her herbs within,
 And sickly plants, in planetary hours,
 Cut in the wane of moon; with baneful pow'rs
 The various herbs, collected by the fair,
 Are sorted, weigh'd, and mixt by Circe's skilful care;
 She knows each simple's virtue, dose and use,
 And what concordance, in each differing juice.

R r

Then

Then audience given, with looks serene and mild,
 Th' enchanting cup in hand, the goddess smil'd,
 Presents it, mantling with unwholesome dew,
 Which in the cup the goddess slyly threw,
 Disguis'd in wine, and honey to the view. }
 We took, we drank the goblet at her hand,
 And as we drank, she stroak'd us with her wand.
 But, shame to tell! no sooner did I taste,
 Than shape obscene my manly forms debas'd:
 My lengthen'd jaw ends in a callous snout,
 And prone to earth, I grunt and root about.
 My brawny chine, a bristly harvest bore,
 And hog with hogs, I wallow'd on the floor.
 Eurylochus alone remain'd the same,
 Who shunn'd alone the goblet of the dame:
 Or we should all, in filthy shape confin'd,
 In Circe's sty, have all remain'd behind;
 Nor had Ulysses ever known our fate,
 Or come, with vengeful hand, to Circe's seat.
 To him Cylenius shew'd the silver flow'r,
 By gods call'd *Moly*, of supernal pow'r,
 And matchless virtue, to dispel the charm,
 And sov'reign use 'gainst all venific harm.
 Arm'd with this sprig, he boldly sought her cell,
 And dar'd the utmost of her magic spell.
 The crafty queen presents the cup in hand,
 And reach'd to touch his temples with her wand;
 He turns it off, presents the shining blade,
 The queen withdraws her magic wand, dismay'd;
 Comply'd to terms, she urg'd his just demand,

The

The restoration of his comrade band,
 Refus'd the offer of her bed and throne,
 Till ev'ry man stood forth, in shape his own.
 Then plighted faith, and amicable hand,
 She gave, and straight perform'd the stern command:
 With bitter herbs and salutary juice,
 Our sprinkl'd limbs resume their former use:
 The incantation backward she repeats,
 Inverts the rod, and what she did, defeats.
 The more she mutters, still the more we rise,
 Our bifid hoofs concrete; from chine and thighs
 Our bristles fall, again we face the skies:
 With tears of joy, we to our master ran,
 Clung round his neck, and thank'd the god-like man.

Mythologists will have this to be a lively image of the sensual
 pleasures, that change men of the greatest parts into beasts.

In Catalogue of Marbles, No. cxxxv.

No. XVII.

*Translations of the two Inscriptions on the Pedestal which supports the
ancient Dial of No. CCCXXXVII.*

1st.

Berosus, the Chaldean, is said to have invented (as a dial) a semicircle, hollowed out of a square, and cut down to an inclined plane.

Vitruvius, b. ix, c. 9.

2d.

Trimalcion, a man of most sumptuous habits of life, has, in his apartments, a dial, and keeps a trumpeter, to let him know the hours he has lost.

Patronius, chap. 71.

The only difficulty which appears in the first translation, is the meaning of the word *enclima*; it is imagined to mean *climate*, or degree of latitude, so as to describe a dial, cut to, or calculated for its proper latitude. The word $\kappa\lambda\mu\alpha$ besides its literal meaning of an inclined plane, is translated into Latin by *cali inclinatio*, vel, *clima*: whence

whence our English word *climate*. There seems therefore no doubt, that the word is to be taken in the proper signification of an *inclined plane*. Among the dials in Chambers's Dictionary, under the article Dialling, is a plate of a semicircular dial, cut down to an inclined plane: the same is to be met with in the British Encyclopædia, printed at Edinburgh: so that it is probable, that Berosus was the inventor of a dial of the above peculiar construction. Berosus was priest of the temple of Belus, in Babylon, and a cotemporary of Alexander the Great. He was author of the History of Chaldea, and is frequently quoted by ancient historians. Pliny relates, that the Athenians were so taken with his predictions, (being an astrologer) that they erected, in their Gymnasium, in honor of him, a statue with a golden tongue. His daughter was a Sibylla Cumana.

In regard to the quotation from Petronius, the Latin does not admit of a verbatim translation; the sense therefore is only attempted to be preserved. *Trimalcion* does not appear to be mentioned in any of the classics, nor does it seem by the preface of *Petronius*, that any such person ever existed; but that it was a fictitious name, under which Petronius means to satirize the Emperor *Nero*. The same remark is made in *Moreri's Dictionary*, under the article *Petronius*.—By the inscription, one would be led to suppose, that *Trimalcion*, out of a principle of morality, employed a monitor to admonish him of the fleetness of time; but by the context it plainly appears, that his motive was of the worst kind: viz. an incentive to feasting and debauchery, from the reflection of so much time having passed, so much less remained for the pursuit of his pleasures.

The above translations and learned remarks were communicated by a particular friend.

No. XVIII.

An Account of Herculaneum, &c.

THE ancient city of Herculaneum, about six miles from Naples, was overwhelmed during the reign of Titus, by an eruption of Mount Vesuvius, in the year 79 of the Christian Æra. It was so completely buried and covered with lava, that the site of it, in process of time, was entirely forgotten; till in the year 1739, when, by sinking a well for water, about seventy or eighty feet below the surface of the ground, they discovered a temple: in it were found several fine statues, some of which were presented to Prince Eugene, and are now in that noble collection at Dresden. This temple led them on to a farther search, when they discovered a grand amphitheatre, the walls of which had been incrustated with marble, and ornamented with pillars, statues, and paintings. *Prints of this curious building may be seen in the 23d vol. of Prints in the study.* By the above discoveries, it evidently appeared, that this was the ancient city of Herculaneum, so noted in history, which was buried by that great eruption of Vesuvius in 79, in which Pliny the Elder was suffocated: (*See, at the end of this account, Pliny the Younger's letter to Tacitus, giving a detail of that eruption, and of the death of his uncle.*) At present, nothing is to be seen of Herculaneum, but the amphitheatre, into which you descend with torches, down a great number of steps. The reason why no more of the town is now to be seen, is, that,

that, in their search for treasure and curiosities, they removed the ashes and rubbish out of one house into another. The site of Herculaneum being entirely forgotten by its being buried so deep, and by the inhabitants being so frequently invaded and driven away by the Goths and Vandals, in time a new town, called *Portici*, was built on the very spot over Herculaneum. In it the King of Naples has now a magnificent palace, and a museum, the most extensive, and perhaps, the most interesting of any in Europe. It would be endless to enumerate the various antiquities, in statues, busts, bronzes, lamps, intaglios, and all kinds of curiosities, here collected. By them Herculaneum appears to have been a town of great opulence. Several of the houses were incrustated with marble, and richly ornamented. In many of them, the floors were beautifully wrought in mosaic; several of the pavements of which were taken up, and are now a great ornament of the floors of the present museum. A great number of the best paintings was cut out from the walls, and ornament several rooms of the museum. (*See prints of them in the Antiquities of Herculaneum, in eight vols. published at Naples.*) It may be observed, that these paintings, though buried near 2000 years ago, were as fresh, when first found, and as well preserved, as if just painted. This is owing to those houses in which they were found, being at first filled with ashes and dry soil, which kept the damp air from them; whereas where the lava ran, which was in streams of liquid fire, it destroyed all before it. In one painting, is represented a fine figure of Theseus, naked, with his club in his hand, a ring on his finger, and the Minotaur at his feet. Amongst various curiosities is seen a collection of kitchen utensils, such as were used in those days; also pots, pans, shapes for pies, eggs, corn, a loaf of bread with the baker's name on the top of it, &c. &c. There is also a collection of chirurgical instruments, then in use. They were
mostly

mostly found in a house in Pompeia, from which it is conjectured to have been inhabited by a surgeon. There are also many curious instruments, which were found in the temples, and used in their sacrifices. It seems a pity, that in searching for treasures in so fine a town as Herculaneum, they did not clear away all the rubbish from the streets and houses. What entertainment would it then have been, to see the streets, houses, temples, paintings on the walls, and a thousand other curiosities, in the same state in which they were buried near 2000 years ago!—In the town of Pompeia, which is not many miles distant from Herculaneum, it is quite different: here you find the houses and streets cleared; you enter the town at the ancient gates, which are not unlike those of other old towns in Italy. The streets are narrow, with a footway on each side; they are flagged with lava, a kind of hard flag, which is much galled on each side, with cart wheels. Here you see the ancient shops, painted walls, temples, baths, mosaic pavements, and innumerable curiosities in different parts of the town; though it is thought that above one half of it remains yet uncovered. By the theatre, the amphitheatre, a colonnaded square, &c. it appears to have been a very flourishing city. It is to be observed, that Pompeia was discovered many years after Herculaneum, and was not covered with lava, but buried by immense showers of ashes, small stones, &c. emitted out of the crater of Vesuvius; of the stratum of which, specimens may be seen in papers in the study. This town, being many miles distant from Vesuvius, was not buried so deep as Herculaneum; but the site of it was also entirely forgotten, till discovered by a man planting a vine, rather deeper than usual, when he met with the top of a house, which led to the discovery of the town. Several of the houses were found full of sea-mud and shells, vomited up by Vesuvius, which suffocated a great number of the inhabitants. In one vault were found

found thirty-nine skeletons of persons suffocated by them, who, it is supposed, had fled thither, to avoid the showers of ashes and stones. There is, in the Portici Museum, a perfect mould of a woman's head and breasts, with part of her hair and linen on it, formed by the mud running into this vault. In fine, this city, though in its ruined state, affords great entertainment to the curious traveller.

PLINY TO TACITUS.

YOUR request, that I should send you an account of my uncle's death, in order to transmit a more exact relation of it to posterity, deserves my acknowledgments; for if this accident shall be celebrated by your pen, the glory of it, I am well assured, will be rendered for ever illustrious. And notwithstanding he perished by a misfortune, which, as it involved, at the same time, a most beautiful country in ruins, and destroyed so many populous cities, seems to promise him an everlasting remembrance; notwithstanding he has himself composed many and lasting works; yet I am persuaded the mentioning of him in your immortal writings, will greatly contribute to eternize his name. Happy I esteem those to be, whom providence has distinguished with the abilities either of doing such actions as are worthy of being related, or of relating them in a manner worthy of being read; but doubly happy are they who are blessed with both these uncommon talents: in the number of which my uncle, as his own writings, and your history, will evidently prove, may justly be ranked. It is with extreme willingness, therefore, I execute your commands; and should indeed have claimed the task if you had not enjoined it. He was at that time with the fleet under his command at Misenum. On the 24th of August, about one in the afternoon, my mother desired him to observe a cloud, which appeared of a very unusual size and shape. He had just returned from taking the benefit of the sun, and after bathing himself in cold water, and taking a slight repast,

was

was retired to his study: he immediately arose, and went out upon an eminence, from whence he might more distinctly view this very uncommon appearance. It was not, at that distance, discernible from what mountain this cloud issued; but it was found afterwards to ascend from Mount Vesuvius. I cannot give you a more exact description of its figure, than by resembling it to that of a pine tree; for it shot up a great height in the form of a trunk, which extended itself at the top, into sort of branches, occasioned, I imagine, either by a sudden gust of air that impelled it, the force of which decreased as it advanced upwards, or the cloud itself being pressed back again by its own weight, expanded in this manner; it appeared sometimes bright, and sometimes dark and spotted, as it was either more or less impregnated with earth and cinders. This extraordinary phenomenon excited my uncle's philosophical curiosity, to take a nearer view of it. He ordered a light vessel to be got ready, and gave me the liberty, if I thought proper, to attend him. I rather chose to continue my studies; for, as it happened, he had given me an employment of that kind. As he was coming out of the house, he received a note from Rectina, the wife of Bassus, who was in the utmost alarm, at the imminent danger which threatened her; for her villa being situated at the foot of Mount Vesuvius, there was no way to escape but by sea; she earnestly entreated him therefore to come to her assistance. He accordingly changed his first design, and what he began with a philosophical, he pursued with an heroic turn of mind. He ordered the galleys to put to sea, and went himself on board with an intention of assisting not only Rectina, but several others; for the villas stand extremely thick upon that beautiful coast. When hastening to the place, from whence others fled with the utmost terror, he steered his direct course to the point of danger, and with so much calmness and presence of mind, as to be able to make and dictate his observations

upon the motion and figure of that dreadful scene. He was now so nigh the mountain, that the cinders, which grew thicker and hotter; the nearer he approached, fell into the ships, together with pumice stones, and black pieces of burning rock: they were likewise in danger, not only of being aground, by the sudden retreat of the sea, but also from the vast fragments which rolled down from the mountain, and obstructed all the shore. Here he stopped, to consider whether he should return back again; to which the pilot advising him; Fortune (said he) befriends the brave; carry me to Pomponianus. Pomponianus was then at Stabiæ, separated by a gulph, which the sea, after several insensible windings, forms upon that shore. He had already sent his baggage on board; for though he was not at that time in actual danger, yet being in view of it, and indeed extremely near, if it should, in the least encrease, he was determined to put to sea, as soon as the wind should change. It was favorable, however, for carrying my uncle to Pomponianus, whom he found in the greatest consternation; he embraced him with tenderness, encouraging and exhorting him to keep up his spirits; and the more to dissipate his fears, he ordered, with an air of unconcern, the baths to be got ready; when, after having bathed, he sat down to supper with great cheerfulness, or at least (what is equally heroic) with all the appearance of it. In the mean while, the eruption from Mount Vesuvius, flamed out from several places with much violence; which the darkness of the night contributed to render still more visible and dreadful. But, my uncle, in order to sooth the apprehensions of his friend, assured him it was only the burning of the villages, which the country people had abandoned to the flames; after this he retired to rest, and it is most certain he was so little discomposed, as to fall into a deep sleep, for being pretty fat, and breathing hard, those who attended without, actually heard him

him snore. The court which led to his apartment, being now almost filled with stones and ashes, if he had continued there any time longer, it would have been impossible for him to have made his way out; it was thought proper therefore to awaken him. He got up and went to Pomponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together, whether it would be most prudent to trust to the houses, which now shook from side to side, with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light indeed, yet fell in large showers, and threatened destruction. In this distress they resolved for the fields, as the less dangerous situation of the two; a resolution, which while the rest of the company were hurried into by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell round them. It was now day every where else, but there a deeper darkness prevailed, than in the most obscure night, which however, was, in some degree dissipated, by torches and other lights of various kinds. They thought proper to go down farther upon the shore, to observe if they might safely put out to sea; but they found the waves still run extremely high and boisterous. There my uncle, having drank a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to arise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and frequently subject to a difficulty of breathing. As soon as it was light again,
which

which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead. During all this time my mother and I, who were at Misenum—But, as this has no connexion with your history, so your inquiry went no farther than concerning my uncle's death; with that therefore, I will put an end to my letter; suffer me only to add, that I have faithfully related to you, what I was either an eye witness of, myself, or received immediately after the accident happened, and before there was time to vary the truth. You will choose, out of this narrative, such circumstances as shall be most suitable to your purpose, for there is a great difference between what is proper for a letter and an history; between writing to a friend, and writing to the public. Farewell.

No. XIX.

TEMPLES.

VARIOUS, and very magnificent temples of the sun were erected in Egypt, Greece, and Rome. Strabo gives a wonderful account of the colossal statues, immense granite columns and portico of one at Heliopolis, in Egypt. It was erected to the sun, as the Osiris of the Egyptians; who was in great veneration, on account of her productive quality and cause of plenty. In the gardens of the Colonna palace, in Rome, is a wonderful fragment, being part of a frieze and entablature of a temple of the sun, which is said to have been built by the Emperor Aurelian, on that spot, and of which there appear the foundations. It is computed, from the dimensions of this fragment, that the pillars which supported these temples, were seven feet English in diameter, and high in proportion; how such immense columns could be brought from Egypt and erected, would exceed all belief, were it not for those vast Egyptian obelisks of granite, now to be seen at Rome. Diodorus Siculus mentions a statue thirty-three feet in height, cut out of a solid block; which would also seem improbable, were there not to be seen, in a cortile at the Capitol in Rome, fragments of statues of that size, and much larger. But the most wonderful account from Diodorus Siculus, is that of a temple of Latona, in Thebes, which was cut out of a solid block of granite by mallet and chisel, after which it was brought from the isle of Philæ,

Philæ, above 200 leagues, on rafts: its dimensions were 60 feet on each side, or 240 feet in circumference, and they were three years in bringing it to its place. It was covered with a lid, which was also 60 feet on each side, and six feet in thickness. All those immense towns and magnificent temples were destroyed by Cambyzes, a king of Persia, in his rage, when he conquered Egypt, and were in ruins long before Strabo wrote his history; but the above accounts are confirmed by Herodotus, who lived some centuries before Strabo, and who was reckoned the best and most authentic historian of the ancients.

No. XX.

DIOCLESIAN'S BATHS, &c.

THE extent and grandeur of the Roman baths and aqueducts, particularly those of Dioclesian and Caracalla, were prodigious. The former is said to have covered several acres of ground, and that 80,000 persons might bathe in them at the same time, in different apartments, suitable to their rank: they were elegantly fitted up with marble, and decorated with statues of the finest sculpture from Greece, as appears by several specimens found in the ruins, viz. the Laocoon, the Farnese Hercules, Flora, Tauro, &c. There were also apartments for various games and amusements, by which it appears to have been a general rendezvous for all kinds of dissipation. To give an idea of the extent of these buildings, we may observe, that the elegant church, convent, and gardens, of the Bernadine Monks; the magnificent church, convent, and gardens of the Carthusians; very extensive granaries, and a large place called *Piazza di Termini*, now stand on their ruins. In the construction of these baths, historians say, that 40,000 Christians, in the time of their persecution, were employed, as slaves, by Dioclesian and Maximian. The church of the Carthusians, which was the centre of these buildings, it is said, was the grand saloon. It is now one of the finest churches in Rome, being in form of a Greek cross, sixty yards by sixty. In it are eight columns of red granite, of an enormous size, which were

T t

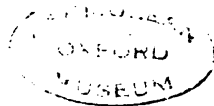
brought

brought from Egypt to these baths. They now support the cornice and rich dome in the centre of that church, and are wonderful curiosities on account of their size. The ruins of Caracalla's baths are also very grand; but seem so confused, that no regular plan has yet been formed from them. Several aqueducts were constructed upon arches, by different emperors, to supply the baths with water, some of which were seventy two miles distant. The ruins of many of these arches are now to be seen stretching across a great extent of country. At present, no city is better supplied with fine water than Rome is, by means of some of those ancient aqueducts; and no where are such elegant fountains. That in Piazza di Termini is much noticed. A fine figure of Moses is striking the rock, from whence the water bursts with great force, in three different streams, and runs into a large basin. It is decorated with antique lions in black marble, brought from Egypt. There are also several fine bass-relieves. The *Fontana di Trevi*, called also *Aqua Virginis*, from the purity of its water, is not only very elegant, but also useful in supplying all its neighbourhood with excellent water. It is reckoned so pleasant to drink, that when strangers make a long stay at Rome, it has become a proverb, *Ha gustata l'aqua di Trevi*. He has tasted the waters of Trevi. This fountain adjoins to the Albani palace, and is formed by a large, rustic rock-work, from which the water, falling to different places, makes several beautiful cascades, which empty themselves into a very spacious basin below. On the top of the rock is a figure of Neptune, drawn in his car by two sea-horses, and attended by Tritons. On each side are figures, emblematical of health and abundance. The *Fontana Paoli*, constructed by Pope Paul the fifth, is also very magnificent. It is ornamented in front with seven granite columns; which support an entablature: Between these columns are five niches; out of the three middle ones, water pours
like

like three rivers. In each of the side niches is a dragon, from whose mouth flows a stream of water. This fountain being very high on the Mount Janiculum, the waters work several mills below for different manufactories; and by subterraneous conduits supply a great part of the town with water. But the most remarkable fountains are those in *Piazza Navona*. There are three in number; that in the centre, built from a plan of Bernini, is much admired. In the centre of it is a huge rock, on the pedestal of which is erected an obelisk of red granite, fifty feet in height. At each corner are four colossal figures, representing four of the largest known rivers, viz. the Danube, the Ganges, the Nile, and the river Plata; each with its specific attributes peculiar to its part of the Globe. Each of these figures sits on a large urn, out of which water is poured in torrents into a large basin. Under the rock, in caverns, are lions and other beasts. What is most singular is, that by stopping the overflow of these waters for a few hours, in the hot months, they flood the whole square, to the depth of about half a yard; and in the evening, it is the fashion for the princes and other nobility then at Rome, to drive their carriages round the square in the water, by way of a cool promenade. This being a sight very singular and rare, it is attended by a vast concourse of people.

See Vase's Views of Rome, vol. i. print xxvi.

THE END.



ERRATA.

Page 144, No. 408, *for Paclivs Sycanvs read P. Ælivi . Lvcanvs.*
224, 42, *for Mesænas read Mecænas.*
240, 101, Line 10, *for affection read affectation.*
253, 154, *for Thi seems read This seems.*
255, 166, *for Sacch read Sacchi.*

J. M'CREERY, PRINTER, LIVERPOOL.

1

2

